

The Libertines

"We've written the album.
The pistons are all firing!"

Palma
Violets

"THIS NEW RECORD
HAS CAUSED A
LOT OF UPSET"

Florence +
The Machine

NEW TRACKS AND
BROKEN BONES
AT COACHELLA

Jack
White

WHY HE
SHOULDN'T QUIT
PLAYING LIVE

Django
Django

RAVING WITH
THE 24 HOUR
ARTY PEOPLE

THE
ROLLING
STONES

► THE FULL, GRISLY
STORY OF
STICKY FINGERS

"Keith was
60% music,
40% drugs...
he needed them
just to exist"

+

Oasis

Speedy Ortiz

Mumford & Sons

Best Coast

Drenge

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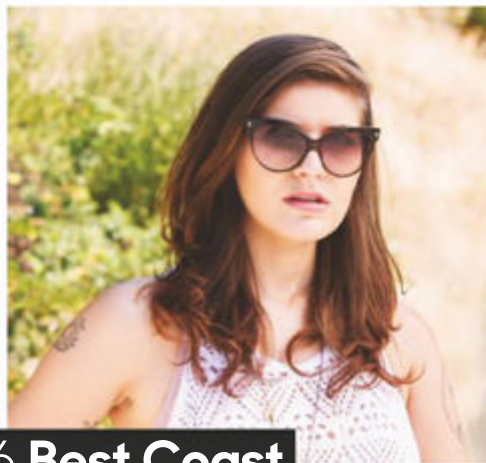
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LETTER OF THE WEEK

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SUMMER LOVIN'

The release of the Glastonbury line-up has really made my week. I might even buy my tent today, I am that excited! Jungle were awesome last year, so it will be great to see them (hopefully) on a bigger stage. This whole Kanye thing is getting boring, too. I can't take a man who has called their child North West seriously, but I can appreciate albums like 'The College Dropout', so I think we all need to chill out. We all loved 'Through The Wire', so let's not hate! For me, seeing Alt-J on the bill has really set the standard for the festival as a whole. Good music, good vibes and a good contrast to keep everyone happy. I can't wait to dance to Azealia Banks, either. All in all, well done, Glastonbury! You have set summer 2015 up to be a great one.

Georgia Ivey, via email



BH: Glastonbury line-up release day is always exciting, Georgia, and this year is no different. I totally agree with you about Mr West. In fact, I think his show will be seismic. How could it not be? This is a man for whom a chainmail mask is deemed an acceptable accessory.

The fact people can even be bothered to complain about his booking perplexes me. As for the rest, I'd recommend checking out Jamie xx. His new solo stuff should sound red hot, even in the pissing rain. Now, away to Millets with you!

GO WITH THE FLO

I'm so happy about Florence + The Machine's return! All the new tracks have been amazing – unique but still unmistakably Flo-esque. 'What Kind Of Man' was badass, 'St Jude' was touching and mellow and 'Ship To Wreck' has really grabbed me and got me bouncing off the walls. I can't wait to hear the rest of the album in June!

Jessica Buxton, via email

The new Florence era is upon us and once again she has wowed me! It's another different direction, and Florence has never been afraid to take chances. If

the songs she's released so far are anything to go by, then I wouldn't be surprised if this album turns out to be her best to date.

Ryan Gavan, via email

BH: You're right about the new songs being unmistakable, Jessica. You'd recognise that voice if Florence were beaming it in from Mars. And Ryan, you're far from the only one excited about the new record – we had a mountain of letters like yours. Sadly, I'm not quite as excited; my ears have enjoyed the four-year rest since Flo banshee-wailed through 'Ceremonials', and I'd have preferred the new direction to have involved less of her divisive vocal racket...

ONE HECK OF A MOVIE

I don't know if it was just me, but I didn't shed a tear.

I don't think *Montage Of Heck* wanted us to feel sad

for Kurt or dwell on how or why his life ended. It actually encouraged me to just get to know him as a true artist and appreciate him for who he was. He was an artist who, despite battling with demons his whole life, just wanted to create good things – be it music, writing or paintings. And that's a happy thing.

Beccy Rimmer, Birmingham

BH: I'm one of the few in the office who hasn't seen *Montage Of Heck* yet, Beccy, and I can't wait. Your point echoes what Louis Pattison said in his review of the film (April 11) – that this film allows us to see what Kurt was truly like as both a man and a creative powerhouse.

NO NEED TO MORRI-SEE?

Thank you, *NME*, for now I no longer need to buy tickets to see Morrissey live. Thanks to your incessant need to review his gigs I now know exactly what

goes down at a Mozza show. Thanks for saving me 30-odd quid.

Julia Carver, via email

BH: It's good to know our writers out there in the field are doing their jobs, Julia! For me, Morrissey's still as compelling as ever, and his recent royals-baiting shows were electric. Health issues mean his touring schedule is erratic, too, so we'll continue to catch him when we can.

FILLING THE VOID

Julian has been busy and I love it! Planning new stuff with The Voidz, new Strokes music and a collaboration with Savages' Jehnnny Beth... sounds like it's going to be amazing! I'm just happy The Strokes are making music again. As a fan from Chile, I'm far away from all the festivals they're playing, so a new album would be cool since it could come with a world tour. It's been 10 years since

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they played here – we've waited long enough!
Valentina Uribe, via email

BH: I've a sneaky suspicion you won't be waiting much longer, Valentina. Hopefully, news of new Strokes material is a sign they're cranking up the gears for a proper tour. As for Julian, I can't wait to see what he and Jehnnny Beth come up with – her ice-cool punk makes a good match for his beer-soaked NY indie.

STAMP IT OUT

I was delighted that my email [about sexual assault at gigs] was 'Letter Of The Week' (April 11) and even more so about the awareness it has already raised – at a recent Wolf Alice gig, people around me were talking about the topic as they had read it in *NME*.
Ryan Lunn, via email

BH: Great news, Ryan, but let's keep spreading the word about the Good Night Out campaign (goodnightoutcampaign.org) and hopefully groping at gigs can be stamped out for good.



LOOK WHO'S STALKING

This is me and my mate Drew meeting Jason from Sleaford Mods. Best frontman around right now!
Luke Curran, Reading





65

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film on Cobain."



- HEYUGUYS

"The most intimate
rock doc ever"

- ROLLING STONE

"Will leave your head spinning"

- 9/10, NME

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NME TRACK OF THE WEEK

1. Crystal Castles
Frail

The future of Crystal Castles looked bleak following singer Alice Glass' departure last October. Producer and multi-instrumentalist Ethan Kath has revived the duo with a new vocalist, known only as Edith. Her distorted screams are remarkably (deliberately?) Glass-like, and Kath's way with massive industrial beats retains the band's punky energy and charisma.

David Renshaw, Acting Deputy News Editor

2. Brand New
Mene

It's been six years since Brand New's fourth album 'Daisy' (their longest resting period between records yet), and frontman Jesse Lacey blamed the delay and absence of new material on growing tired of "bumming out" fans of the alt-rock/emo quartet. By the sounds of it, they're ready to depress us all over again. 'Mene' marks a return to their angry, miserable 'The Devil And God Are Raging Inside Me'-era peak of 2006.

Luke Morgan Britton, writer

3. Best Coast
Feeling OK

The third single from Best Coast's forthcoming album 'California Nights' (released May 5 on Harvest) marks one of the greatest sing-along moments of the LA duo's career. Bethany Cosentino is full of power-pop swagger in the rumbling chorus, with drums thudding and guitars roaring all around her. "Today I know I feel OK", she wails, "I know it's love that's got me feeling OK". Three minutes of pure euphoria.

James Balmont, writer

4. Sufjan Stevens
Exploding Whale

On his US tour, Sufjan Stevens has been selling a seven-inch featuring this outtake from his devastating new album, 'Carrie & Lowell'. You can see why 'Exploding Whale' didn't make it: its crystalline electronic textures would better fit 2010's 'The Age Of Adz', while some of the lyrics ("embrace the epic fail of my exploding whale") sound absurd. But it's still delicately beautiful, and its message about not obscuring the world's wonder glows bright.

Laura Snapes, writer

5. Drake
My Side

Drake has previously described his own music as 'Drake featuring Drake', with the Toronto native rapping verses before singing his own choruses. Recent mixtape 'If You're Reading This It's Too Late' focused heavily on rapping, but this a bonus track from the release unshackles Drizzy's moody croon. With dowdy vocals and languid beats, it harks back to the broodiness of 2011's 'Take Care'.

Luke Morgan Britton, writer

**6. Slime**
My Company

Slime (aka Will Archer) has chosen to ooze stealthily into our lives via a handful of low-key EPs. Now signed to Domino's lo-fi psych offshoot Weird World, his new single is typically insidious, an eerie symphony that slowly coalesces into a lolling groove. A wispy R&B vocal enters halfway through, but Slime's shrewd manipulation of space and texture remains the main event.

Sam Richards, writer

7. Honeyblood
The Black Cloud

On this, the flipside to their Record Store Day single 'No Big Deal', Glasgow duo Honeyblood marry lyrics about being in a fug of depression with chiming guitars. "Been here for too long, sinking into the walls/For got how to laugh or even make a sound", sighs Stina Tweeddale. After a sparse interlude that drops the pace, she sings prettily "All we want to see is the skies", turning desperation into something beautiful and vital.

Rhian Daly, Assistant Reviews Editor

8. Yvette
I Don't Need Anything From Anybody

Brooklyn duo Yvette make DIY punk that sounds as much like hammering power tools as it does snarling heavy rock. Taken from a new C90 comp by the unstoppable Godmode label, 'I Don't Need Anything...' knocks together chainsaw riffs and pulverising jackhammer drums to capture the spartan spirit of early No Age. Two minutes in, Yvette's tools malfunction, sucking the rest of the song into an unforgiving sonic wormhole.

Jazz Monroe, writer

9. Swim Deep
Hotel California

Swim Deep's rapid switch from happy-go-lucky dreamers to psychedelic boundary-pushers continues (trust us, their forthcoming second album is NOT what you expect). The Birmingham band's new single is five minutes of shape-shifting pop that brims with ideas. There are still traces of the past in singer Austin Williams' laid-back delivery, but it's cloaked in sparkling keyboards, deep grooves and an effervescent final pay off.

Lisa Wright, writer

10. Hudson Mohawke
Ryderz

Thanks to his raging trap rumbles with TNGHT and thunderclap hip-hop productions for Kanye West, subtlety isn't the first word that pops into your brain when you think of Hudson Mohawke. 'Ryderz', however, is just that. This latest glimpse at upcoming solo album 'Lantern' is a sumptuous Chi-town soul number. Gradually, though, it unspools into more of the erratic electronic fizz he's renowned for.

Al Horner, Assistant Editor, NME.COM

ESSENTIAL NEW TRACKS

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11. Janelle Monáe feat. Jidenna Yoga

Monáe takes a strange but hilarious step out of her normal robot pop star character for a track that celebrates her Wonderland label and artistic collective. The chorus is a hoot – “*Baby bend over/ Let me see you do that yoga*” – while the body-poppin’ video sees Monáe swap her usual tux and shiny shoes for jeans and a T-shirt. At one point she even levitates. What a joker.

Greg Cochran, Editor, NME.COM

12. Bruising Think About Death

Back in 2012, Plymouth label Art Is Hard released the first volume of their ‘Family Portrait’ compilation series, featuring the likes of Joanna Gruesome and Playlounge. Volume Two is out this month, and Bruising’s ‘Think About Death’ is one of its best cuts. Singer Naomi Baguley’s feathery vocals drift over thudding drums and towering layers of guitar, making for a hit of fuzzed-up pop that will leave you black and blue.

Ben Homewood, Reviews Editor

13. Empress Of Water Water

Lorely Rodriguez is about to release her debut album on XL imprint Terrible Records. In the intro of this new cut from it she sings “*All the simple silhouettes in here, make me nervous in my insides*” over a slippery beat before the song dials up its drum’n’bass influence for an energetic and triumphant ending. It’s the most confident and direct thing that the 25-year-old New Yorker has put her name to so far. Bring on the album.

David Renshaw, Acting Deputy News Editor

14. Gwilym Gold Breathless

Gwilym Gold’s 2012 debut album ‘Tender Metal’ out-Björked Björk – it was available on a format called Bronze, conceived by Gold and his producer Lexxx, which ensured that each time you listened to a song, it played differently. Gold’s new track, ‘Breathless’ – the first offering from his upcoming second album – is streaming on plain old SoundCloud, but it’s not a disappointment. A sparse production is met by suitably forlorn lyrics.

Phil Hebblethwaite, writer

15. Twin Peaks Got Your Money

The prolific Chicagoans return for Record Store Day with an old track written around the time of their masterful 2013 debut EP ‘Sunken’. In keeping with that record’s lo-fi ethos, ‘Got Your Money’ arrives drowning in a melodic daydream, giving it a sullen, introspective feel. Underpinning it all is an “*oh la la*” chorus that, frankly, is way too cool to be tucked away on a B-side.

Matt Wilkinson, New Music Editor



16. Spector Bad Boyfriend

The quiet handclaps in the intro of ‘Bad Boyfriend’ are a precursor to one of Spector’s most shameless floorfillers yet, its mega-chorus is hook-heavy and primed for massiveness. Thankfully, though, ‘Bad Boyfriend’’s lack of subtlety is atoned by the fact that it’s tailor-made for nodding happily along to while lying among empty pint cups and discarded falafel come festival season.

Ben Homewood, Reviews Editor

17. Wolf Alice Bros

With that debut album so close you can almost smell the grunge beneath its fingernails, Wolf Alice continue to throw out pre-release curveballs like this marvellously misty LA pop cracker. A bit Lightning Seeds, a bit Honeyblood, a bit Dubstar, it’s the soft heart beneath their hairy hide and further evidence that we might be about to be savaged by the album of the year.

Mark Beaumont, writer

18. Protomartyr Blues Festival (feat. Kelley Deal)

Protomartyr frontman Joe Casey first revealed that his band were thinking of working with The Breeders’ Kelley Deal in an interview last year. Now we have the Detroit quartet’s collaboration with the guitarist, in which Casey sings, “*Take it from somebody who knows, there’s something coming up and I think it’s going to be a joke*”. Then, his bandmates’ tight riffs are backed up by Deal’s muffled whisper, which builds to a piercing scream.

David Renshaw, Acting Deputy News Editor

19. The Vaccines 20/20

A sort of manic companion piece to first album single ‘Nørgaard’, the latest taste of ‘English Graffiti’ is likely to make crowds go as mad as a bottle of the fortified wine of the same name. ‘20/20’ has buzzsaw guitars, a riff that nips in at double speed like a tiny bolt of lightning and a breakdown that sees Justin sing “*who, who, who*” over a ticking drumbeat like an offcut from George Michael’s ‘Faith’. Vaccines 2.0 are go.

Dan Stubbs, News Editor

20. Plague Vendor Wanted Man

Fronted by fiery-eyed singer Brandon Blaine, Californian quartet Plague Vendor can usually be found spitting ragged punk. ‘Wanted Man’ marks something of a change: that angry spirit is still there, but comes as part of a bluesy package. “*I’m about to do some time*”, splutters Blaine like a jacked-up Jack White over guitars that weave between drums. Armed and dangerous, ‘Wanted Man’ is worth going on the run for.

Rhian Daly, Assistant Reviews Editor



TheWeek

▶ EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

8

The monochrome set

NEW MUSICAL EXPRESS | 25 APRIL 2015



**As Anton Corbijn prepares
to hang up his SLR for
good, a new book collects
the best of his work**

PHOTOS: ANTON CORBIJN

Shooting almost exclusively in black and white, the moody intensity of photographer Anton Corbijn's work – highlights from four decades of which are collected in forthcoming book *1-2-3-4* – is only matched by the artists he's drawn to working with. The Dutchman is best known for his long-standing relationship with U2, for whom he shot the cover for 'The Joshua Tree', but he's also captured new shades of The Clash, David Bowie, Metallica, REM, Tom Waits, Nick Cave, Jeff Buckley, The Rolling Stones and Nirvana – he directed the 'Heart-Shaped Box' video.

Corbijn says he only shoots artists when he connects with their music, and only wants to work with ➡

Arcade Fire
photographed
in London,
2005

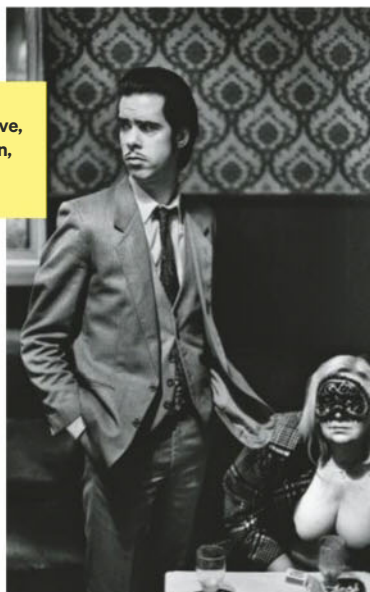
"I NEVER KNEW WHAT TO DO WITH BEAUTIFUL WOMEN. WHAT CAN I ADD?"

Anton Corbijn

subjects who are as serious about their art as he is. "I was always very wary of beauty, too," he says, assessing his work. "I never liked it. In my photography I was always looking for an internal beauty." It's why there are hardly any women in his work, he says – particularly in his earlier images, many of which were shot for *NME* – because he "never knew what to do with beautiful women. What can I add to someone who already looks beautiful? It's not about just capturing something, I have to be relevant within my own work and add something too".

Corbijn says the retrospective book is something of a retirement from photography as he wants to concentrate on making films – he directed Ian Curtis biopic *Control* in 2007. "I've made four films now – the fourth is yet to be released," he says. "I was taking photos around them, but it creates noise in my head. I feel I need to work without that noise. It's hard enough to make a movie as it is."

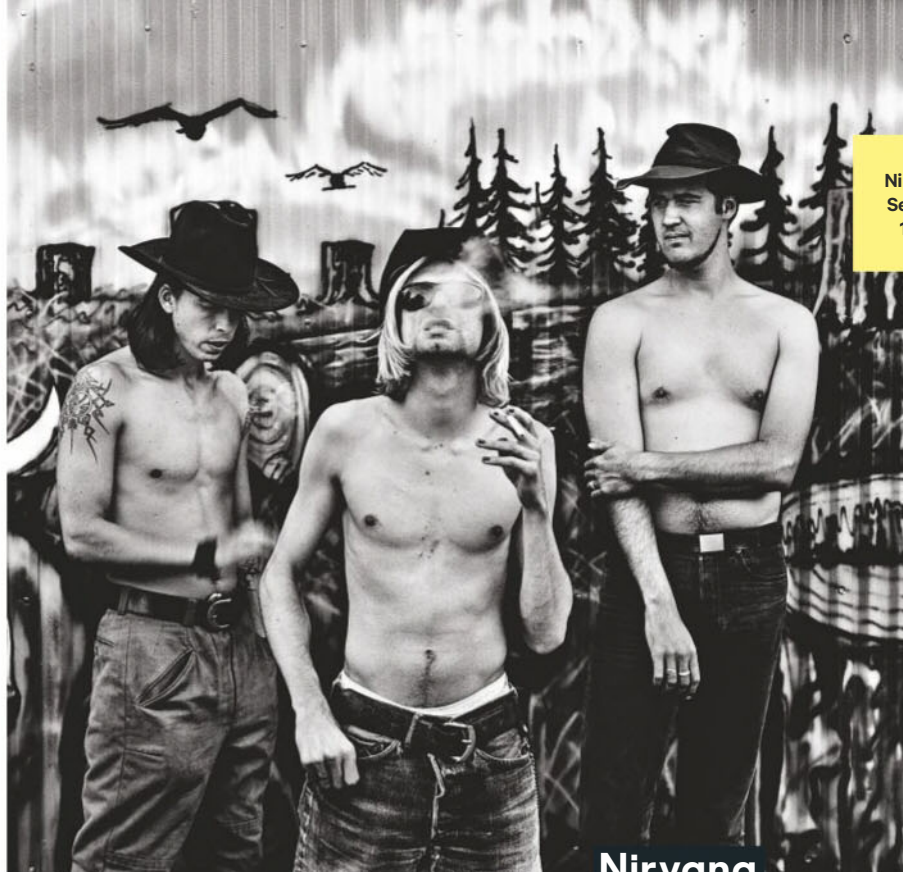
"I really enjoyed making the book, but it's a goodbye for now." ■ ANDY WELCH



Nick Cave,
London,
1988

Nick Cave

"I first met Nick in 1983, and I feel really connected to him. He's uneasy with the camera, but we know each other well enough that it doesn't feel like a punishment for him any more. The first time I photographed him was in 1983 for *NME*, as part of a bigger group. The first time on his own was in the late '80s. I felt he should wear a moustache and look like a pimp, as that was cooler than looking like a drug person. That's how we started and we went from there. He's a wonderful person in front of the camera, and different looking to most people. That's a gift to a photographer. He played at the opening of my exhibition in Holland – it was beautiful."



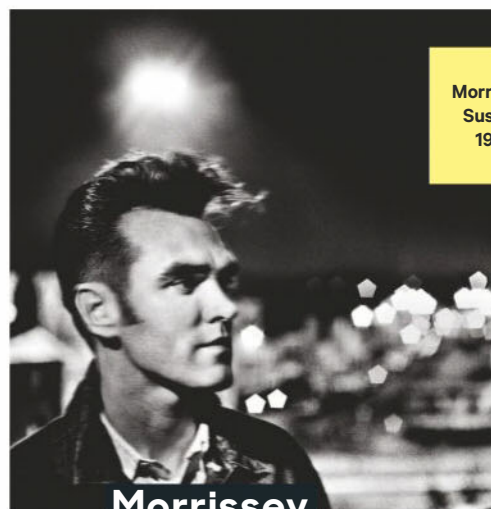
Nirvana,
Seattle,
1993

Nirvana

"Kurt was initially a little distant, but after a few hours we were very easy with each other. We photographed for a few days, and I did a video for them [*'Heart-Shaped Box'*]. He was the sweetest guy, so open to ideas, and incredibly involved in how he saw his music. The ideas for that video were almost all his. It's rare to meet a musician who's that visually aware."

Arcade Fire (previous page)

"Win Butler has an intensity that I like, but the band are also very light and hard-working. They're the last band where I actually asked if I could photograph them. It was 10 years ago, the first time, and I took some pictures backstage, which I never normally do either. After that we worked together quite a few times. The first album grew on me tremendously. I saw them in a tiny venue in London; Björk was there; I saw them a second time and I was amazed by the power and energy. I didn't know what to do with all these feelings I had toward them other than ask to take their photograph."



Morrissey,
Sussex,
1989

Morrissey

"The photograph in the book is one I've never printed before. It was overexposed and looked horrendous, but with digital technology I could save it. It's one of my favourites in the book, actually. He looks so young – veganism obviously works for him. I am a vegetarian, too, but I don't think he knew – it's not why we worked together. I did his first album cover, *'Viva Hate'*, a few singles and a Smiths shoot for *NME*. We always had a very uneasy relationship, but I liked him – we did a few things that were cancelled, and so on. Despite all that, I still have a lot of admiration for him."

Definitive?

Some might say...

Noel has described 'Some Might Say' – 20 years old this week – as “the definitive Oasis song”. But what does that mean?



“the sheer chaos of the recording”.
Prof Moore: “The basic soundworld – noisy guitars, lead voice embedded in the texture à la Jagger – is nostalgic, particularly the early-'70s glam-style guitar figuration, but also very contemporary, particularly with the rounded production on guitar. The question it poses is: which of these two soundworlds are we living in?”

► THE MELODY

Helping unpick the band's first UK Number One single, Allan Moore, musicologist and Professor of Popular Music at the University of Surrey, asserts the essence of Oasis can be found in the Noel/Liam split. “Oasis have two types of quality, because they straddle the ‘normal’ and the slightly ‘disturbing’ – the everyday and the disconcerting.” This can be found in abundance here.

Prof Moore: “The melody tries to do two different things. The sing-along verse and chorus are at a steady pace, but the more congested bridge stretches for notes almost beyond our – and Liam’s – reach. Then that crucial, strange ‘dream’ moment before the second verse, when they wander into Beatles-like harmony, is the icing on the cake.”



► THE SLEEVE

Considered by photographer Brian Cannon to be one of his best works, the image was shot at Cromford station, on the railway line from Derby to Matlock, in black and white, then hand-painted. It features several visual representations of images from the song, including a man “in need of education” and

a woman with “dirty dishes on the brain”.

Prof Moore: “The single sleeve catches the two sides of Oasis to a tee – the familiar setting with the strange perspective. It employs everyday objects which don’t obviously belong, except they’re drawn from the lyrics, so in an odd sense they do.”

► THE PRODUCTION

‘Some Might Say’'s sound was overseen by Owen Morris – the prime architect of Oasis’ imperial period – who says he loves

► THE LYRICS

Lines like “The sink is full of fishes... it was overflowing gently” and references to sunshine, itching dogs and how we’ll “find a brighter day” are the crystallisation of peak-era Noel’s ability to churn out nonsensical surrealism at will.

Prof Moore: “The lyrics are full of rich, everyday images which make little sense when pulled together, probably just being driven by the search for rhyme. But this very jumble, sung in such a matter-of-fact way, adds to the sense of being disconcerted.”

► THE CULTURAL IMPACT

‘Some Might Say’ was the moment Oasis became mainstream contenders, and its Number One placing cued up the Battle Of Britpop with Blur.

Prof Moore: “To non-fans, Oasis tended to come across as down-to-earth, working class, acceptable, but with a sense of danger. It’s the same dichotomy throughout.” ■

Glastonbury: who’ll headline Sunday?

Last week, 70 acts were added to the Worthy Farm line-up – but no third headliner. Who do the bookies think it’s going to be?

Blur 2/1

William Hill: “A late gamble with odds of 2/1 falling from 5/1.”

► **THE CHANCES** Their Isle Of Wight slot is billed as a festival exclusive, which supports drummer Dave Rowntree’s assertion that they definitely won’t be at Glasto.

Prince 9/2

William Hill: “He has never been bigger odds than 6/1, and punters are speculating that this could be his year.”

► **THE CHANCES** Rumours that Prince

will headline have become a Glastonbury tradition. It would mean the festival would break with its tradition of always having at least one British headline act.

The Stone Roses EVENS

William Hill: “A raft of bets saw the Roses’ odds tumble from 12/1 to even money in less than 24 hours.”

► **THE CHANCES** Things have gone very quiet on the Roses front, and memories of them pulling out of their scheduled 1995 headline slot linger. Don’t waste your money on this one.

Kate Bush 8/1

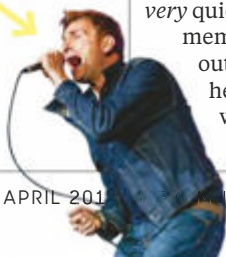
William Hill: “She’s never been favourite, but never out of the top six in the betting either.”

► **THE CHANCES** Her theatrical show is unsuited to the festival environment. File under ‘unlikely’.

Coldplay 10/1

William Hill: “Coldplay always feature, but they’re never backed into considerable odds.”

► **THE CHANCES** You suspect Emily Eavis has a direct line to Chris Martin should all other options fall through. Could stand them in good stead to headline for a fourth time.



Blonde ambition

Beth Jeans Houghton is dead.

Meet her hard-rocking new incarnation, Du Blonde

One summer night in 2012, shortly after the release of her debut

album 'Yours Truly, Cellophane Nose', Beth Jeans Houghton locked her hotel room, shut her eyes and tried to recall who exactly she was. "I had a nervous breakdown," she admits today, nursing a coffee in the HQ of her label, Mute. "Sometimes you suppress something for the longest time and you're like, 'Oh, it's not there!' But really it's just seeded itself and grown this big shit inside of you. Then, one day, it pops out in a Zurich hotel."

Three years and one scrapped album later, Beth is back with a new image and a new name, armed with electric swagger and some AC/DC licks. Where 'Cellophane Nose' wove intricate tapestries, 'Welcome Back To Milk', her debut as Du Blonde, is frayed and fearsome, at times reminiscent of Arctic Monkeys circa 'Suck It And See', at others of '...Ziggy Stardust...'-era David Bowie. "My first record was covered in fucking 'oohs' or whatever," Beth grins. "I always wanted to make this kind of music, but my brain wasn't there yet."

Late in 2012, Beth had recorded a tamer album, 'The Boat', in LA, her adopted home at the time. But something clicked when, sensing trouble, a perceptive friend teased out the personal demons Beth had kept locked away, not just from her songs but from herself. Revived, Beth started tackling meatier issues, including her split from Anthony Kiedis,

frontman of Red Hot Chili Peppers, and the online hate mail she'd been receiving from his superfans as a result of their relationship. ("I've had death threats. Horrible stuff. It's one of these things where you can be like, 'It's just some idiot behind a computer, they don't mean it', but that's not that comforting. Because what if one of them does, you know?") After a six-month detox, she sacked The Hooves Of Destiny, her band of eight years, and began to strip away those 'oohs'. "Up until that point, I hadn't felt any anger," she says. "Just complete sadness and a lack of self-worth. But I realised that, actually, I'm not as bad as some people made me feel. That's when I started making a more aggressive record."

It was a concept that perplexed a succession of not-to-be-named male producers who, Beth groans, "think that what they're capturing is a woman, rather than a song. Every time, I had the same conversation: 'I would prefer to be GG Allin than Britney Spears.' I had trials with about four or five, and they're like, 'For sure, let's do it' – and then the next day they'd put Auto-Tune all over it. They cut out the breaths in-between lyrics so that

I sounded like a robot. They put synths on it. I would be singing and they would be like, 'Oh, try it a bit lighter.' And I just cried."

Luckily, a kindred spirit arrived in nefarious producer and Bad Seeds drummer/multi-instrumentalist Jim Sclavunos. Together they mined US

hardcore acts such as Bad Brains to foment something elemental and fierce. Completing the transformation was the record's cover, which sees a nearly nude Beth striking a no-bullshit pose. "It's not Photoshopped, so you can see my stretch marks," she says. "I would've liked to see that when I was younger. Every fucking girl has stretch marks and thinks she's the only one. Same with seeing a psychiatrist: everyone thinks if you have a psychiatrist you're crazy. *Everyone* is crazy."

After her rattling personal renaissance, total self-exposure seems a bold move. "The other option, staying the same as I was, was more unbearable," Beth says. "So even though I've changed my name, I actually feel much more like myself now." She drains her second coffee before calmly setting down the mug. "I'd rather do what's honest to me and fail than fake it."

■ JAZZ MONROE



Fans, rejoice! Carl Barat is off to Thailand to finally begin recording the third Libertines LP – with a surprising choice of producer

'We've opened Pandora's Box'

For the past year, Carl Barat has been launching his new band The Jackals while cranking The Libertines back into action. As of last week, it's full steam ahead with the latter – Barat signed off Jackals duties on April 16 at London's Scala, where the band were joined by a full brass section. After that, it was home to pack. "I've been waking up in the morning with Libertines lyrics in my head, hurriedly getting the typewriter out, then figuring out brass arrangements for The Jackals in the evening," said Barat, before the show. "But I'm off to Thailand tomorrow for a month's recording. This is the album. The big push."

Joining the band in south-east Asia (Pete Doherty's just returned from Laos on what Barat described as "a visa run") is the album's newly appointed producer. After much speculation about who'd take up the mantle (Noel? Clash man and 'Up The Bracket' producer Mick Jones?), their choice is surprising – it's Jake Gosling, who was previously Grammy-nominated for his work on Ed Sheeran's mega-hit 'The A Team'. Barat explains: "We had wish lists flying back and forth, from the [John] Leckies through to the [Paul] Epworths and Stephen Street. What it boiled down to was that we wanted to try something a bit new with someone who is a bit new. We wanted someone who is getting their thing going, rather than someone who is just going

to put us through their machine. This isn't a heritage band making a heritage album."

Barat also confirmed that while the new record has been written in full, the band intend to keep creating during the process. "The feeling's great," he said. "We've

been sparking. The pistons are all firing. I'm genuinely excited, and can't wait to get this stuff out there. We've all been waiting to write this record for ages."

Although he concedes the band has something to live up to, Carl insists they are not overly concerned with the past. "We try not to think too much about our legacy," he said. "The energy that we had and used in our music hasn't left us. We're still as driven and full of wonder about the world, but now we have more experiences and more to say. Now

we've started this process we've opened Pandora's Box, so we've at least got to have a drink with these demons."

It means The Jackals, who Barat recruited via open auditions in a London pub, are back on the shelf for a short while. "It's dawned on the band that we're at the sunset of this cycle now," said Barat. "We've been in the trenches together, but now they're going to knuckle down and figure out what it is they've got to say and what I can bring to it. As much as I prize this thing with The Jackals, and doing the hard work touring on a shoestring, with The Libertines we've done all that and more. It's been a tumultuous ride. When I'm back in a room with those boys, that's all that exists. We have history, and songs that we can just lie back and fall into. If I lie back in this band I'll just fall into the drumkit..." ■ KEVIN EG PERRY

Insta(tele)gram

Think Pete and Carl's relationship isn't as odd as it was? Think again

"We've been exchanging correspondence by typewritten letters," says Carl. "These days, we take a photo of them on our phones and send that. That seems to be working out. It's like having a telegram station in your pocket."



The Libs reunited in Thailand last December

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Robby Grote



The Districts

BOOK How Music Works by David Byrne



"I just lent this to our guitarist Pat. I have a bad habit of starting multiple

books at once and never finishing them. I can tell you that the first 62 pages are really good."

BOXSET True Detective



"Our drummer Braden watched the whole of *True Detective* on our last tour. Usually we just watch terrible TV. In the UK we watch those shows about drunk Brits abroad."

FILM Even Dwarfs Started Small



"I've got a boxset of Werner Herzog films and this was the first one

I watched. It's really weird and really awesome. I've got six more to watch."

GAMES Would You Rather?

"In the American South they have these mags that are just mug shots and their crime. We play Would You Rather? – like who would you rather date your daughter?"

HOME COMFORT Yellow sweatshirt

"I used to bring this yellow sweatshirt on tour that my girlfriend bought to remind me of her, but then our van got broken into and they took it. Fucking assholes!"

► The Districts head out on a UK tour starting at Brighton Green Door Store (April 27)

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

GOING OUT

THE BEST LIVE EVENTS
THIS WEEK



Mini Mansions

Later... Live With Jools Holland

► WATCH BBC Two, 10pm, April 28

The LA trio jet into Maidstone this week to showcase tracks from their 'The Great Pretenders' LP, which was released earlier this year. Will Alex Turner join them for 'Vertigo'? Tune in to find out. Florence + The Machine and The Charlatans also appear.

Du Blonde Marc Riley

► LISTEN BBC 6 Music, 7pm, April 23

Beth Jeans Houghton is back with a new moniker, Du Blonde, and a new album, 'Welcome Back To Milk', produced by Jim Sclavunos from The Bad Seeds. She's live in session tonight.

Dave Grohl The First Time

► LISTEN BBC 6 Music, 1pm, April 26

The Foo's leader chats with Matt Everitt about his earliest musical influences,

his time in Nirvana and headlining Glastonbury.

Ringo Starr Ringo Starr & The Roundheads

► WATCH Sky Arts, 11.35pm, April 26

The ex-Beatles drummer has just been inducted into the Rock And Roll Hall Of Fame – a good time to revisit this show from 2005?

Happy Mondays Tales From The Tour Bus: Rock'N'Roll On The Road

► WATCH BBC Four, 9pm, April 24



Touring can throw up some wild anecdotes. Rick Wakeman collects some of the best from the likes of Happy Mondays, The Damned and Fairport Convention.

Skrillex Snowbombing 2015

► WATCH Channel 4, 12am, April 22

Couldn't make it to the Austrian Alps earlier this month? Catch up with all the goings-on at this year's Snowbombing from the warmth of your own home. Includes Skrillex threatening to cause an avalanche.



Laura Marling

The singer-songwriter tours new album 'Short Movie'.

► DATES Cambridge Corn Exchange (April 22), Manchester Albert Hall (24), Glasgow O2 Academy (25), Birmingham The Institute (27)
► TICKETS £20 from NME.COM/tickets with £2-£2.50 booking fee; Manchester sold out

Stealing Sheep

The Liverpool trio play a handful of intimate dates.

► DATES Birmingham Rainbow (April 23), Manchester Band On The Wall (24), Leicester Soundhouse (25), Sheffield Bungalows & Bears (27)
► TICKETS £10 from NME.COM/tickets with £1-£1.20 booking fee; Sheffield free

5 TO SEE FOR FREE

1. Ekkah

Start The Bus, Bristol
► April 22, 8pm

2. Richa

The Stillery, London
► April 22, 7pm

3. Vant

Sixty Million Postcards, Bournemouth
► April 23, 8:30pm

4. The Parrots

Shacklewell Arms, London
► April 25, 8pm

5. High Hazels

Rough Trade, Nottingham
► April 27, 7pm

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PRIORITY

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"No two shows are ever quite the same":
White at
Glastonbury
2014



COME BACK, JACK

BY **BARRY NICOLSON**

Jack White's announced an indefinite hiatus from live shows. Bad news for fans of thrilling performances



I've never been the sort of person who keeps a mental list of the best gigs I've ever seen, but whenever I'm asked the question, my mind always wanders to one show in particular: The White Stripes at Mexico City's Palacio de los Deportes, May 14, 2005. It was the second night of the 'Get Behind Me Satan' tour, which I'd been sent to cover by *NME*, and I remember it as a heady convergence of a band at the peak of their powers and a crowd at the absolute heights of frenzy. At the centre of it all was Jack White, with his pork-pie hat and pencil moustache, wrestling the notes from his guitar like nothing I'd ever seen. Since then, whether with The White Stripes, The Raconteurs, The Dead Weather, or on his own, White has been one of the few performers I regard as truly

unmissable. With many artists, especially once they reach the level of playing arenas, if you've seen one show, you've seen them all; with Jack White, no two are ever quite the same.

Which is why his decision to retire from playing live "for a long period of time" is so disappointing, even if in hindsight it's not entirely surprising. From last year's misinterpreted 'joke' about the Foo Fighters and their hidden guitarists, to the storm in a condiment bowl over his tour manager's guacamole recipe, to his recent exhortation to the Coachella crowd to "put your cellphones away for five fucking seconds", there's a tetchiness that's crept into White's performances of late, which were previously characterised by mannered, enigmatic playfulness. I kind of understand it: from his perspective, it must be infuriating to put all that effort into staging a show (remember, this is a guy so invested in the details that even his road crew have a dress code), only for much of the audience to watch it unfold through an iPhone screen. I imagine it feels an awful lot like being taken for granted.

Then again, maybe that's not it; maybe he just wants a break from the grind. He's certainly entitled to one, having released 12 albums in 16 years, played countless shows in support of them and established an all-purpose record label and recording studio in his downtime. But Jack White belongs on the stage: he's a born performer, someone who understands the innate artifice and theatricality of rock'n'roll, and one of its last true showmen. He doesn't rely on props, or pyro, or backing dancers – he is his own spectacle, his own production, his own concept. I've seen many great gigs over the years, but that quality is a whole lot rarer than you'd think.

At this point, details of his 'break' from performance remain frustratingly vague: how long will it last? Does it mean we should expect less music over the coming years, or more? And what does it portend for The Dead Weather, who are supposed to be releasing a new album this year? Only Jack White knows the answer to those questions, and if there's one thing you can count on, it's that he'll always play his cards close to the chest. ■

► For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS

#70

The Husbands Introducing The Sounds Of The Husbands (2003)

Chosen by Laurie Vincent, Slaves



"They're a three-piece, Californian girl rock band. When we started, we didn't know if a band with two members could ever get big. Dave, Isaac [Holman]'s dad, has the biggest record collection and showed us all these amazing bands with minimal set-ups. This album came out in 2003, and it's the one we listen to and I think, 'I want my guitars to sound like that.' But no-one really knows them. It's almost like Americans doing the Billy Childish style, so it's garage rock but not in an American way. It's kinda Cramps-y and I think they've got a stand-up drummer, like we do, and two guitarists. It's abrasive and amazing."

► THE DETAILS

- **RELEASE DATE** July 1, 2003
- **LABEL** Swami
- **BEST TRACKS** Orphan Boy, Nobody But Him
- **WHERE TO FIND IT** There's only one CD issue, from 2003, so scour eBay or second-hand shops for a rare copy
- **LISTEN ONLINE** Selected tracks are on YouTube



Dev Hynes lends
a production
hand as Fred
Macpherson's band
finally get serious
on their second LP



Spector (Fred Macpherson far left) at London's Boiler Room, March 2015

Spector

The name of Spector's new album, 'Moth Boys', is intended as a metaphor for its overall theme of destructive addictions – whether it's drugs, drink, relationships or technology; the bright light of phone and computer screens drawing people in like the titular creatures.

There's a more prosaic reason for that title too: singer Fred Macpherson wrote the album while enduring a moth infestation. "The only working bulb in my bedroom, where I write, was a £5 Argos lamp," says Macpherson. "I'd watch moths fly into it and die while I was trying to create pop songs."

If that level of mundanity sounds typical of Spector's knack for crafting big-sounding indie pop about the most banal of subjects, then prepare to be surprised. It's been three years since Spector's debut album, 'Enjoy It While It Lasts', and much has changed in the band's outlook. Lyrically less cynical, Macpherson hopes the "more honest" lyrics will be a beacon for disaffected youth. "There's a whole generation of people who are disengaged," he notes. "I know so many

graduates who can't get jobs or afford to live in the city where they were born. Everyone feels like this. The old life-path clichés are dying, so people should update the rock'n'roll lexicon."

That spirit is clear in anthemic current single 'All The Sad Young Men', and the self-explanatory tales of getting wasted, 'Stay High' and 'Using'. The latter, a ballad, was written by guitarist Jed Cullen – a sign that Spector is no longer Macpherson's dictatorship. Original guitarist Christopher Berman left before recording began in New York two years ago. "It's better without him," Macpherson states. "I love him, but one less ego is always beneficial. We're less of a conceptual ideas forum now. We know that we can write some good songs, so let's take some responsibility rather than treating everything as a bit of a joke."

The New York sessions were produced by Blood Orange's Devonté Hynes (Sky Ferreira, Florence + The Machine), a friend of Macpherson's from their respective bands on the early-'00s scene in London. Three songs resulted, including punky 2013 single 'Decade Of Decay', while shimmering synthpop ballad 'Cocktail Party' was originally written by Hynes for Blood Orange. "You never know if you're in friend or work mode when you work with someone you know so

well," admits Macpherson. "But the best time we had with Dev was talking about music, relaxing, rather than in the studio."

Hynes was unavailable for the full album – "Dev has a certain style and we had to take ownership of our sound eventually,"

says Macpherson – so The Vaccines/Peace producer Duncan Mills co-produced the bulk of it with the band. "Time and again, we thought the album was finished, then we'd phone Duncan saying, 'Can we do one more song?'" says Macpherson. "His work ethic was heroic."

In all, 'Moth Boys' took 18 months to produce, with the results ranging from the starkly minimal atmospherics of 'Kyoto Garden' to the euphoric headrush of 'Believe'. Macpherson's newfound honesty extends to several breakup ballads. "Most of the experiences are real," he nods. "Maybe I'm overly

romantic because I know it'll make for good lyrics. It's better than sitting at home eating Domino's and crying about your ex, which is what I'd be doing otherwise." ■ JOHN EARLS

▶ THE DETAILS

- ▶ **TITLE** Moth Boys
- ▶ **RELEASE DATE** June 1
- ▶ **LABEL** Fiction
- ▶ **PRODUCERS** Spector, Duncan Mills, Adam Jaffrey, Devonté Hynes
- ▶ **RECORDED** Boiler Room and Unwound, London; Sonos, New York
- ▶ **TRACKS** All The Sad Young Men, Stay High, Believe, Don't Make Me Try, Cocktail Party, Heads (Interlude), Bad Boyfriend, Decade Of Decay, Kyoto Garden, West End, Using, Lately It's You
- ▶ **FRED MACPHERSON SAYS** "We've become the band I was looking for as a teenager, reminding you that life is full of romance and adventure."

**"WE KNOW WE CAN
WRITE GOOD SONGS,
SO LET'S STOP TREATING
EVERYTHING AS A JOKE"**
FRED MACPHERSON

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ANATOMY OF AN ALBUM



"WRITING SONGS WASN'T DIFFICULT. PRESENTING THEM TO THE GROUP WAS"
PAUL WESTERBERG



STORY BEHIND THE SLEEVE

The front-cover photo was taken by Dan Corrigan and features The Replacements sitting on the roof of the Stinsons' family home. Left to right it's Paul Westerberg, Bob Stinson, Chris Mars, Tommy Stinson. The picture could be an homage to the Fab Four's final rooftop concert during the 1969 'Let It Be' sessions, although the band (the Stinson brothers in particular) appear far too sleepy to manage playing a gig.

FIVE FACTS

- 1 REM guitarist Peter Buck was initially slated to produce 'Let It Be'. His only contribution to the final record was a guitar solo on opening track 'I Will Dare'.
- 2 'I Will Dare' is included on The Rock And Roll Hall Of Fame's list of '500 Songs That Shaped Rock And Roll'. Its B-side, a chaotic version of T Rex's '20th Century Boy', with Westerberg forgetting most of Marc Bolan's lyrics, isn't.
- 3 'Androgynous' has been covered by Canada's Crash Test Dummies as a 1991 single, and by Joan Jett And The Blackhearts on her 2006 album 'Sinner'.
- 4 The record contains a cover of 'Black Diamond', from Kiss' self-titled 1974 debut album.
- 5 One of the album's early champions was critic and Sub Pop founder Bruce Pavitt, who reviewed it in his column of the same name in Seattle music paper *The Rocket*. Westerberg would later compose the soundtrack to Cameron Crowe's Seattle grunge rom-com *Singles*.

THE BACKGROUND

The band came together in late-'70s Minneapolis when singer and guitarist Paul Westerberg joined punk group Dogbreath, formed by guitarist Bob Stinson, his younger, bass-playing brother Tommy and drummer Chris Mars. The Replacements signed to local label Twin/Tone Records in 1980, releasing two punky records (1981's 'Sorry Ma, I Forgot To Take Out The Trash' and the following year's 'Stink' EP). The band began trying out blues and country influences on 1983's raucous 'Hootenanny', which also contained a shameless Beatles pastiche, 'Mr Whirly'. Taking the homage further, third album 'Let It Be' lifted its title from the Fab Four, with Westerberg's songwriting making great strides into ragged, soul-baring rock'n'roll.

THIS WEEK...

The Replacements: Let It Be

As the US indie legends reissue their back catalogue and bring their reunion tour to Europe, we revisit their 1984 masterpiece

LYRIC ANALYSIS

"Yeah, I know I look like hell/I smoke and I drink and I'm feeling swell" - 'Favorite Thing'

The Replacements were frequently too drunk to play and troubled by substance abuse. Westerberg laughs it off on 'Favorite Thing', but tragedy would follow (see *The Aftermath*).

"Strap 'em down/We're outta gas/Stop your bawling/You little brat" - 'Tommy Gets His Tonsils Out'

While 'Let It Be' found The Replacements maturing, they still enjoyed punk thrashes like this comical and traumatic dig at the dental profession.

"Kewpie dolls and urine stalls will be laughed at/The way you're laughed at now" - 'Androgynous'

Alone at the piano, Westerberg looks forward to a future free from restrictive gender boundaries and salutes its pioneering spirits.

WHAT WE SAID THEN

"The shattered worldview of former punkoids after a few of life's painful lessons." Stephen Dalton on 'Let It Be's CD reissue, 8/10, NME, April 24, 1993

WHAT WE SAY NOW

The album's casual mastery of conflicting rock styles, Westerberg's searing,

honest songwriting and killer guitar melodies continue to draw new generations to the band.

FAMOUS FAN

"The Replacements definitely changed my life... The thing that blew me away is that you'll get into a band from hearing one interesting song and then you'll realise that you've got seven or eight albums to listen to afterwards and every single one of them is a great."
Ryan Jarman, The Cribbs

IN THEIR OWN WORDS

"Writing songs like 'Androgynous' and 'Answering Machine' wasn't difficult... Presenting them to the group was.... The breakthrough LP ended up putting the chink in the armour of the idea of us as a four-piece rock band."
Paul Westerberg, May 2008

THE AFTERMATH

The Replacements signed to Sire Records for 1985's 'Tim', the last album to feature Bob Stinson, whose addictions and unhappiness with the band's direction got him fired. Hampered by their drinking, The Replacements didn't become a huge success, although they never made a bad record before their 1991 split. Westerberg went solo, while Tommy Stinson later joined Guns N' Roses. Bob Stinson, his health damaged by drug abuse, died of organ failure at the age of 35 in 1995.

THE DETAILS

►RECORDED August 1983–February 1984 ►RELEASE DATE October 2, 1984 ►LENGTH 33:31 ►LABEL Zippo (UK), Twin/Tone (US)
►PRODUCERS Steve Fjeldstad, Paul Westerberg, Peter Jespersen
►STUDIO Blackberry Way, Minneapolis, Minnesota ►HIGHEST UK CHART POSITION not known ►WORLDWIDE SALES not known
►SINGLES I Will Dare ►TRACKLISTING ►1. I Will Dare ►2. Favorite Thing ►3. We're Comin' Out ►4. Tommy Gets His Tonsils Out ►5. Androgynous ►6. Black Diamond ►7. Unsatisfied ►8. Seen Your Video ►9. Gary's Got A Boner ►10. Sixteen Blue ►11. Answering Machine

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**“How is all of this my fault?
Stop playing the victim and be honest
with yourself and our fans”**

Ozzy Osbourne hits out at estranged Black Sabbath drummer Bill Ward, who demanded an apology for being excluded from the band's 2013 reunion

\$100

Amount of cash that rapper Cam'ron has been leaving in cereal boxes around New York

70

Number of new acts announced for this year's Glastonbury, including Jamie T, Florence + The Machine and Alt-J

THE NUMBERS



£3

Cost of a ticket to Jack White's upcoming US acoustic tour

34m

How many Spotify and YouTube streams helped Geoff Barrow of Portishead make the princely sum of £1,700, he claims

WHO THE FUCK IS...



Nathan Sellers

This is the man who appeared on US reality show *Divorce Court* to accuse his former girlfriend of sleeping with all of Wu-Tang Clan.

The hip-hop group that are notoriously difficult to get in the same room at the same time?

The very same. Sellers told TV judge that Lia Palmquist gave “Wu some Tang”, alluding to an incident when his ex was invited back to the hip-hop group's hotel after one show. **How was the matter resolved?** Sadly, after finding out that Palmquist left the hotel at 7am, Judge Lynn Toler appeared to side with Sellers.

+ GOOD WEEK +



Snoop Dogg

Snoop Dogg has invested in a new app, described as “Uber for weed.” Eaze is a marijuana-delivery startup that connects California's medical-marijuana patients with local dispensaries. They guarantee delivery within 10 minutes.

- BAD WEEK -



Justin Bieber

Footage of Justin Bieber being dragged out of California's Coachella in a headlock by security has emerged, proving that Drake wasn't the only one getting manhandled by somebody who could out-bench-press him that weekend.

IN BRIEF

Laugh no more

Winston Marshall of Mumford & Sons has revealed that he is taking improv comedy lessons in New York. The guitarist is learning at the theatre where Amy Poehler and Tina Fey cut their comedic teeth.

Broken machine

Florence Welch broke her foot leaping off the stage at Coachella. Until her injury heals, her performances will have to be “stripped back”. So still pretty huge, then. Flo expects to be “back on my feet” in time for her Glastonbury set.

Wave of disappointment

Death Cab For Cutie's Ben Gibbard has become the latest high-profile critic of Jay Z's Tidal, saying he “blew it by bringing out a bunch of millionaires and billionaires to complain about not being paid”.

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Official RECORD STORE Chart

TOP 40 ALBUMS APRIL 19, 2015



NEW 01 Manic Street Preachers The Holy Bible SONY

A limited-edition release of their acclaimed third album – on vinyl picture disc and featuring the US mix – tops a chart filled with other Record Store Day specials.

- NEW 2 Puzzle **Biffy Clyro** 4TH FLOOR
- NEW 3 Never Mind The Bollocks, Here's The... **Sex Pistols** UMC
- NEW 4 Pills 'N' Thrills And Bellyaches **Happy Mondays** RHINO
- NEW 5 1966 **David Bowie** SANCTUARY
- NEW 6 John Grant & The BBC Philharmonic Orchestra
- John Grant** BELLA UNION
- NEW 7 No Life 'Til Leather **Metallica** VERTIGO
- NEW 8 Side By Side – Walk On By **Dionne Warwick/The Strangers** RHINO
- NEW 9 Glitterbug **The Wombats** 4TH FLOOR
- ▼ 10 Carrie & Lowell **Sufjan Stevens** ASTHMATIC KITTY
- NEW 11 Placebo **Placebo** VERTIGO
- NEW 12 Strange Days **The Doors** ELEKTRA/RHINO
- NEW 13 Join Hands **Siouxsie & The Banshees** POLYDOR
- NEW 14 Psychocandy – 30th Anniversary Live **The Jesus & Mary Chain** DEMON
- NEW 15 Spunk **Sex Pistols** CASTLE MUSIC
- NEW 16 Bonxie **Stornoway** COOKING VINYL
- NEW 17 New Boots And Panties/Alternative Boots **Ian Dury & The Blockheads** DEMON
- NEW 18 Colour It In **The Maccabees** FICTION
- NEW 19 OX4 – The Best Of **Ride** RIDE MUSIC
- NEW 20 Ogdens' Nut Gone Flake **Small Faces** CHARLY
- NEW 21 Don't Stand Me Down **Dexys Midnight Runners** UMC/VIRGIN
- NEW 22 Dog Man Star – Live At The RAH 2014 **Suede** DEMON
- ▼ 23 Sometimes I Sit And Think, And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY
- NEW 24 Darling Arithmetic **Villagers** DOMINO
- ▼ 25 Undertow **Drenge** INFECTIOUS MUSIC
- NEW 26 Edge Of The Sun **Calexico** CITY SLANG
- NEW 27 Kinks Size Session 7 **The Kinks** SANCTUARY
- ▲ 28 Wanted On Voyage **George Ezra** COLUMBIA
- NEW 29 Remixes **Erasure** MUTE
- NEW 30 My Squelchy Life **Brian Eno** ALL SAINTS
- NEW 31 Songs Of Innocence **U2** ISLAND
- NEW 32 Extended **The Bee Gees** RHINO
- NEW 33 Puck's Blues **The Waterboys** HARLEQUIN AND CLOWN
- NEW 34 Record Store Day Exclusive **Joe Bonamassa** PROVOCUE
- NEW 35 Songs For Young Lovers **Frank Sinatra** CAPITOL/UMC
- NEW 36 Live At The Bridgewater Hall **Ocean Colour Scene** MOSELEY SHOALS
- ▼ 37 The Day Is My Enemy **The Prodigy** TAKE ME TO THE HOSPITAL
- NEW 38 Have Some Fun – Live At Ungano's **The Stooges** RHINO
- NEW 39 Light Of Love **T Rex** EDEL
- NEW 40 Celebrate: Live From The SSE Hydro **Simple Minds** DEMON

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

TOP OF THE SHOPS



THIS WEEK VINYL EDDIE YORK

FOUNDED 2014

WHY IT'S GREAT They stock over 19,000 new, pre-owned and rare records.

TOP SELLER LAST WEEK

Neil Young – ‘After The Gold Rush’

THEY SAY “We’re a no-frills independent store dedicated to the music with friendly and knowledgeable owners.”

SOUNDTRACK OF MY LIFE



Boyz II Men



Jackson 5



Raekwon

Wu-Tang
Clan rapper

**THE FIRST SONG I
REMEMBER HEARING**
'ABC' - Jackson 5

"I was brought up on soul music in a family that was big on music. I was always listening to Michael Jackson and the Jackson 5 when I was a kid - he's my first experience of music. MJ was inspiring to me. The kids on my block, we all wanted to be like him: to do the dance moves, to carry that attitude he had. He was young and talented and inspiring, man. I'll always be a fan."

**THE FIRST SONG I
FELL IN LOVE WITH**
'Sucker MCs' - Run-DMC

"'Sucker MCs' is a dope record released in the early '80s. It's still definitely one of my favourite records. It was a block-driven record in that my whole block was playing these songs: that's where its success started. As kids, we used to come outside with radios and learn all the words, listening to that record over and over."

**THE FIRST ALBUM
I BOUGHT**
'The Great
Adventures Of Slick
Rick' - Slick Rick

"I had to be between 17 and 18 when I copped this. It had groove, it had heart, it was dope as fuck, you know? I was into it in a big way."

**"THE KIDS ON MY BLOCK,
WE ALL WANTED TO BE
LIKE MICHAEL JACKSON"**

Haven't listened in a while, though. Maybe I gotta go back to it..."

**THE SONG THAT
MADE ME WANT
BE A RAPPER**
All the golden-age
hip-hop classics

"Everything made me want to rap. From '85 on I was obsessed. Hip-hop groups were building themselves from the ground upwards in the projects, in my neighbourhood, and you

just grow up emulating what you see the older cats doing. That's what we were doing. But it was that whole era, from 1985 down, that inspired me."

**THE SONG I CAN
NO LONGER
LISTEN TO**
'It's So Hard To
Say Goodbye
To Yesterday'
- Boyz II Men

"It's about growing up with guys you used to do everything with, and one of them passes away and all you have is memories. Stuff like that which really makes you reminisce about where you came from with your friends, your friends at that time, the ones you lost. The record is definitely a record that brings you into that emotion. It's too emotional to listen to."

**THE SONG THAT
MAKES ME WANT
TO DANCE**
'Outstanding' -
The Gap Band

"There's a lot of songs that make me want to dance - there ain't just one song. It'd be more

old-school music I get up for, though - old-school R&B from the 1980s. 'Outstanding' is exactly what it says it is. You just gotta move to it!"

**THE SONG
THAT REMINDS
ME OF HOME**
'Streets Of New
York' - Kool G Rap
& DJ Polo

"It's talking about home, the streets that I knew, the life I lived, New York. That's where we were from and

this was kind of the theme music to our life. That was something I always liked about Kool G."

**THE SONG I CAN'T
GET OUT OF
MY HEAD**
'The Show' - Doug E
Fresh & The Get
Fresh Crew

"Doug E Fresh is beatboxing on the record, and Slick Rick is freestyling. It was catchy; too catchy. The way they put it together, it was back when hip-hop and beatbox was doing great things at that time."

**THE SONG I WISH
I'D WRITTEN**
'Ain't No Half
Steppin'' - Big
Daddy Kane

"I wish I could have wrote some of the Big Daddy Kane records back in the day. His records were like he was talking for me, you know. This was one of my dope records right here. I constantly played and emulated his songs."

**THE SONG
THAT SUMS UP
WU-TANG**
'Protect Ya Neck'
- Wu-Tang Clan

"This was the first record that we actually released, and it was definitely monumental. It was different - eight or nine of us just going in. The beat was just hardcore, it was sharp. That was my shit when we made it and it's my shit now."

**THE SONG I WANT
PLAYED AT MY
FUNERAL**
'Joy' - Blackstreet

"I want to leave celebrating. I don't want anybody to be all sad, I just want people to be thankful and wish me off in the greatest way, like I given them some joy along the ride. That'd be dope." That's all I want."



Slick Rick

Radar

► YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON

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NME
NEW
ACT
OF THE WEEK



GEoRGiA

A multi-layered debut for Domino puts this Londoner in a league of her own

Before becoming the UK's most promising pop innovator, 21-year-old Georgia Barnes from Kensal Rise in north London was gunning for an England cap. "Between 13 and 16, I played for QPR and Arsenal's youth teams," she says. "I probably shouldn't say this because of where I'm from, but I support Man United..."

Football's loss is music's gain: last year Georgia released 'Come In', one of 2014's most original EPs. The jewel in the crown was 'Hard Lie', a rap track with weird rhymes about "juxtaposition shit" that mixed grime, rave and post-punk and showcased the eclectic influences from her musical background.

"I started playing music early," she says. "When I was eight I sat down at my dad's drumkit one day." A degree in music followed, where she gained an interest in Asian and African sounds and began self-recording on a PC.

After graduating, Georgia worked in London's Rough Trade West shop while drumming on early releases for

Kwes, Juce and Kate Tempest: "Rough Trade were really supportive. I was in the shop the day my EP came out."

'Come In' turned enough industry heads to land her a deal with Domino Records in December 2014, after which she started work on her self-produced debut album, which is tentatively due out later this summer.

"There's a lot of heartbreak on it," she says. "My parents were getting divorced as I was writing it." Lead single 'Move Systems' (out on May 25) gives a taste,

and lives up to the expectations set by 'Hard Lie'. A moody, experimental pop track about "a dealer named Sheila", it blends R&B vocals, dark synths and tribal rhythms.

"That's a real person," she says. "I met her by the canal near the Westway. The song's about hustlers." Elsewhere, there's more heartache ('Nothing Solutions'), a mystical love song about two people meeting on a mountain ('Kombine')

and even an abstract ballad ('Heart Wrecking Album').

"There's some hard-hitting stuff there," Georgia says, "and there's some deep emotion. Pop's always about fucking love, isn't it?"

Which leaves one important question: who will win the league? "I'd like to think United, but it'll probably be Chelsea." Place your bets now. ■ HUW NESBITT

► THE DETAILS

- **BASED** London
- **FOR FANS OF** These New Puritans, MIA
- **SOCIAL** twitter.com/GEoRGiA_HB
- **BUY IT** 'Move Systems' is released by Domino on May 25
- **SEE HER LIVE** Brighton, The Great Escape (May 15), London, XOYO (May 26)
- **BELIEVE IT OR NOT** Her favourite footballer is Paul Scholes: "I love Cantona and Ronaldinho too, but Scholes was my hero – he just used to create goals"

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MORE NEW MUSIC

Porridge Radio & The Cosmic Sadness

The winners of the Terrible Band Name Of The Week award are not the hippy revivalists you're dreading. A loose post-punk group based around compulsive songwriter Dana Margolin (Porridge Radio herself), the Brighton outfit have ties with tiny tape label Memorials Of Distinction. With a fondness for Daniel Johnston and Beck covers, they've released dozens of deadpan demos online.

► **SOCIAL** facebook.com/porridgeradio

► **HEAR THEM** soundcloud.com/porridgeradio

NME BUZZ BAND OF THE WEEK

Husband Material

Former Bos Angeles man Richard Board has put his first new music online since that band called it a day three years ago. 'What Did I Do Wrong', by Board's new band Husband Material, recalls the funk-strut of Orange Juice as well as Tame Impala's more synth-heavy moments.

► **SOCIAL** facebook.com/iamhusbandmaterial

► **HEAR THEM** soundcloud.com/iamhusbandmaterial

Bad//Dreems

Adelaide four-piece Bad//Dreems were due to support The Black Keys in their homeland before drummer Patrick Carney injured his shoulder last month. It's all go in the UK, though, and the AC/DC-influenced band are over here in May. Debut single, the riff-heavy 'Cuffed & Collared', will coincide.

► **SOCIAL** facebook.com/badbaddreems

► **HEAR THEM** soundcloud.com/baddreems

► **SEE THEM LIVE** A UK tour kicks off at Leicester's Handmade Festival on May 1 and includes Brighton's Great Escape (15)

Lifesteps Collection

The obscurity of the French



Husband Material

industrial town of Notre-Dame-De-Gravenchon is perfect for Lifesteps Collection. Their LP 'Do Nothing Club' is packed with scorching lo-fi aggression, with songs like 'Things Are Cool' and 'How It's Rare' repackaging Pavement's alt-pop in a combustible haze of sonic vim and distortion.

► **SOCIAL** lifestepscollection.tumblr.com

► **HEAR THEM** lifesteps.collection.bandcamp.com

Sad Culture

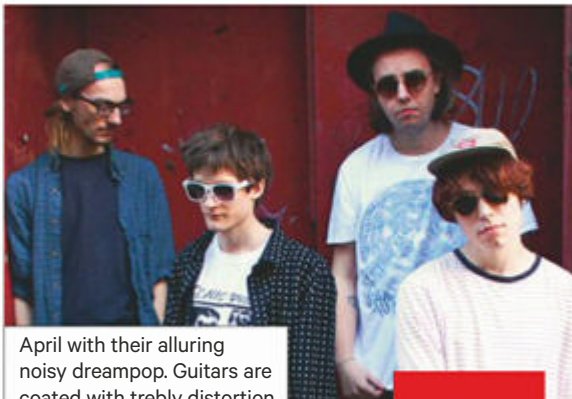
Woody, lo-fi slacker anthems are Sad Culture's game – the southwest Londoners only popped up on SoundCloud in March, but their bleary-eyed guitar tracks would do the likes of Mac DeMarco proud. '3/5' has won a fan in Cocteau Twins' (and Bella Union head honcho) Simon Raymonde, too, with the dreampop icon naming it his song of the week on Amazing Radio.

► **SOCIAL** facebook.com/sadcultureband

► **HEAR THEM** soundcloud.com/rad-culture

Lazy Day

This London four-piece left their mark at the Lock Tavern Festival in early



Afterbloom

April with their alluring noisy dreampop. Guitars are coated with trebly distortion on tracks like 'Portrait', but Tilly Scantlebury's soft and breathy vocals cast a tranquillising spell. The song was released as a Record Store Day exclusive, on a split seven-inch shared with Glaswegian outfit Tuff Love.

► **SOCIAL** facebook.com/lazydaylazyday

► **HEAR THEM** soundcloud.com/lazy-day

Afterbloom

The grunge-cum-shoegaze vibe of West Midlands band Afterbloom positions them as the sleepy-headed '90s revivalists du jour, but debut track 'Droned' is more than just a hark back. Isaac Wight's dark, heavy vocals, reminiscent of The Dandy Warhols' Courtney Taylor-Taylor at his most stoned,

feel as if they've been coated in a blanket of foggy sludge. Some sweet guitar work completes the band's slacked-out aesthetic.

► **SOCIAL** facebook.com/afterbloom

► **HEAR THEM** soundcloud.com/a-f-t-e-r-b-l-o-o-m

Sur Une Plage

Vancouver's Joshua Wells may be best known as the drummer in psych rockers Black Mountain or as half of saccharine synth duo Lightning Dust, but his dark electro project Sur Une Plage is just as compelling. "I love fake drums," he admits, and on debut album 'Legerdmain' he mixes them with some bonkers electronics, ➡

BAND CRUSH

Tim Burgess

The Charlatans

Chastity Belt



"Chastity Belt are from Seattle – they're a brilliant, unconventional band. They're a slacker all-girl group, interesting, and they look like they don't take any shit."

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schizophrenic arpeggios and big pop licks. Tracks like 'Restaurant' sound like the '80s at its synthetic best.

► **SOCIAL** facebook.com/suruneplage
► **HEAR THEM** suruneplage.bandcamp.com

Kevin Garrett

Brooklyn singer Kevin Garrett's songs are as light as they are sad, with a poignancy that's reminiscent of James Blake's melodic moments. Early live shows saw him covering Frank Ocean, but he's stepped into the big league recently, following a publishing deal with Jay Z's Roc Nation.

► **SOCIAL** facebook.com/kevingarrettmusic
► **HEAR HIM** soundcloud.com/kevinogarrrett

Munez

Brighton's lo-fi grungers Munez dub themselves "surf rock/reverb punx", though there's nothing very surfy about caterwauling tracks like 'Gullible' and 'Nah'. These ear-busting songs make up part of the 'Bunch Of Legend' EP, full of searing noise, snare-heavy drums and oft-unintelligible vocals.

► **SOCIAL** facebook.com/munezband
► **HEAR THEM** soundcloud.com/munezband

Kevin Garrett



Turn To Crime

An uplifting mix of krautrock, playful synth and candy-pop hooks; Turn To Crime sound like an experiment gone awry in a toy factory. Pops and buzzes jar with crunchy snares and whirring chords on tracks like the cheerful 'Without A Care', while the guitars on 'Prince Of Slackers' sound like they're played through a walkie-talkie. This Detroit DIY trio will crack smiles.

► **SOCIAL** facebook.com/turntocrime
► **HEAR THEM** soundcloud.com/turntocrime

Inheaven

These east Londoners channel Joey Santiago's guitar sound to perfection on first single 'Regeneration'. Vocally, the track veers from wobbly, late-'90s Manics to near emo. Another track, the more polished 'Stupid Things', sounds uncannily like early Glasvegas.

► **SOCIAL** facebook.com/inheavenband
► **HEAR THEM** soundcloud.com/inheavenband
► **SEE THEM LIVE** Liverpool



Vinyl Staircase

'Bass & Drum', on the other hand, is a vibrant synth-pop number full of bubbly charm.

► **SOCIAL** facebook.com/zoharamusic
► **HEAR HER** soundcloud.com/zoharamusic

Vinyl Staircase

Reigate College's alumni include Disclosure and Lxury, but current students Vinyl Staircase offer something different to progressive dance. Pop nuggets like 'Into The Aquarelle' borrow psych guitar sounds and throw in twinkling arpeggios alongside post-hardcore vocals, with the odd math-rock schism to break it up.

► **SOCIAL** facebook.com/vinylstaircase
► **HEAR THEM** soundcloud.com/vinyl-staircase

Crepes

Melbourne five-piece Crepes take a soft-as-

Shipping Forecast (May 28), Manchester Soup Kitchen (29), Leeds Brudenell Social Club (30), Brighton Green Door Store (June 1)

Zohara

Zohara's as-yet unreleased debut album was recorded in her Tel Aviv bedroom, but on tracks like 'Lost' you'd mistake it for the work of an orchestra. Gentle strings and twinkling pianos mark this brooding composition, topped by a Björk-like vocal.

Radar NEWS ROUND UP

HINDS START ALBUM

Madrid's Hinds have confirmed they've begun work on their debut album. The four-piece, formerly called Deers, are sticking to their DIY roots and plan to complete the record in just 12 days. They've teamed up with Diego García on production duties – The Parrots man also worked on their early material.



Hinds

NEW GIZZARD FOR GLASTO

Aussies King Gizzard And The Lizard Wizard have announced a new release, 'Quarters'. The collection veers from psych to jazz over just four songs – each one precisely 10 minutes 10 seconds long. Out on May 25, it's a precursor to the band's summer tour, which includes Glastonbury.



DMA's

BILLIE'S HEAVY DEBUT

Chess Club Records' Billie Marten has unveiled her debut single, the atmospheric 'Heavy Weather'. The single will be backed by an interesting B-side, too: the 15-year-old folk prodigy will lend her voice to a cover of Royal Blood's 'Out Of The Black' for the seven-inch release.

DMA'S HIT THE UK

Hotly-tipped Sydney act DMA's are returning to the UK next month, and will release their debut material here to coincide. The band will play a host of headline dates across the country from May 14 (including a gig for NME at Brighton's Great Escape), and are putting out a five-track, self-titled EP on May 18.

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Bop English

sunshine approach to lo-fi on tracks like 'Cold Summers'. All breezy vocals and shimmering chords, it tells a nostalgic story of "Summer's end with my new friends" where "it seems like I'm 16". As the title track of their new EP, it acts as a heartwarming invitation to the band's glowing sound.

► **SOCIAL** facebook.com/crepesband

► **HEAR THEM** soundcloud.com/crepesband

Cattle

Leeds band Cattle's self-titled debut EP opens with the serpentine 'Rockets'. It starts disjointed, but finds a groove that meanders through dissonant screams

and the repeated mantra "We can't help you". Highlight 'Whoa Bessie' sounds like QOTSA fronted by an even more psychopathic Black Francis.

► **SOCIAL** facebook.com/cattleband

► **HEAR THEM** soundcloud.com/cattleband

► **SEE THEM LIVE** Leeds The Packhorse (April 30)

Bop English

White Denim frontman James Petralli's solo project Bop English isn't a far cry from his main outfit. Lightly psychedelic guitar jams fiddle over the top of Americana grooves and Southern-tinged vocals on 'Struck Matches', while 'Dani's Blues' channels the glam rock of T Rex. Debut album 'Constant Bop', released this month, keeps the good vibes flowing.

► **SOCIAL** facebook.com/bopenglish

► **HEAR HIM** soundcloud.com/bopenglish

Imugi

New Zealand synth-pop duo Imugi initially mimic FKA Twigs on 'Dizzy', but as the track builds with layers of woozy electronics, a grooving bass gravitates towards a funk-ed-up crescendo. An audacious slap-bass breakdown marks the song's epic peak before the track dances out with a massive vocal refrain. It's a stonking introduction.

► **SOCIAL** facebook.com/impoogi

► **HEAR THEM** soundcloud.com/imugipuppylove

Zooz

This east London outfit picture themselves as a mix of Viet Cong and Mac DeMarco, and they aren't far off. A laid-back demeanour is at the root of their sound, with detuned guitars creaking alongside murky vox on 'What The Party Brings'. 'Surf In The Storm', meanwhile, uses dual male-female vocals to euphoric effect as Pavement-style guitars tinker.

► **HEAR THEM** soundcloud.com/zooz-20

NEW SOUNDS FROM WAY OUT

This week's columnist

JONO

MA

Jagwar Ma



DOWN UNDERGROUND

Charles Murdoch has been on my radar for a few years. Upon my recent return to Australia, having spent the past two years touring, I met up with Nathan McLay of Future Classic, who played me a bunch of new music from their label. One was Charles' new tunes. They immediately struck me with something deeper than a lot of the other Australian electronic artists. There seems to be this fascination among young Australian producers at the moment with plastic sounding trap-inspired electro, but Charlie's music sounded to me to have qualities more akin to the UK bass scene and even the minimal, heady music of the Trouw and Panorama club scenes – but still with a quintessential Australian naivety. There's even something reminiscent of Aphex in his 'Selected Ambient...' era. There's talk of a forthcoming LP – keep an eye out for this kid.

About seven years ago, when Gab and myself were in our former bands, there was a young group that landed on the Sydney scene out of nowhere. By nowhere, I mean from the Northern Beaches, which is also where all the Jagwar boys are from. These kids were football lovers, athletic and extroverted. Comparisons were made to The Smiths, The Velvet Underground, Joy Division. Their name was Mercy Arms and for a moment everyone in Sydney believed they were going to be the biggest thing in the world. They turned out to be the last Australian band to sign one of those old-school major deals for an illogical sum of money. Naturally, the band were dropped not long after their first album, and broke up shortly after that.

But, as seems to be the case with a bunch of bands from that time in Sydney, the members took those failed experiences and spawned their respective projects. The guitarist, **Kirin J Callinan** needs no introduction. One of the lesser-known members, Julian Sudek, has

dabbled in various projects, and recently he played me some new music he's been working on with his friend Will. They're called **World Champion** and there are hints of Talking Heads deep in the groove, and a density and colour that reminds me of Animal Collective, but with kooky and naive vocals sprayed on top that keep things heady. It's closer to the fun side of psychedelic electronica rather than the paisley-wearing '60s parodies. They sound like no other band I've heard.



Charles Murdoch

"Charlie's music is akin to UK bass and the minimal, heady Trouw club scene"

Next week: Girl Band

Radar LABEL OF THE WEEK

Paper Bag Records



► **FOUNDED** 2002
► **BASED** Toronto, Canada
► **KEY RELEASES** You Say Party – XXXX (2009), Austra – Feel It Break (2011), Yamantaka // Sonic Titan – YT // ST (2012)
► **RADAR SAYS** With a slew of Polaris Prize nominations in the bag, PBR is one of Canada's greatest exporters of left-of-centre brilliance. Recent additions to the roster include Mozart's Sister and Diana.



The Rolling Stones in
1971 with Brian Jones'
replacement Mick
Taylor (second right)

Death, drugs, disaster: surviving the Stones' sticky patch

As The Rolling Stones gear up to reissue and (possibly) tour their 1971 album 'Sticky Fingers', Barry Nicolson speaks to insiders about an album born from tragedy, addiction and financial ruin

PHOTOS: PETER WEBB

December 6, 1969: the day the wave of hippy idealism broke on the hills of northern California, 60 miles east of San Francisco. Originally envisioned as a kind of mini-Woodstock, The Rolling Stones' free concert at the Altamont Speedway had begun with Mick Jagger being punched in the face as he made his way to the backstage area, reached a horrifying crescendo when an 18-year-old fan, Meredith Hunter, was fatally stabbed in the neck and ended with the Stones and their entourage sitting in stunned silence. Culturally and chronologically, it was the moment the '60s ended, like a "*mad bull that's lost its way*", as Mick Jagger sings on 'Gimme Shelter'.

"Nobody said anything," remembers Ronnie Schneider, the Stones' on-the-road financial manager, of the helicopter ride – it was really more like an escape – away from the site that evening. "Everybody was basically in shock, and they all went off into their own world when we got back to the hotel. When they told me Meredith Hunter was dead, I was still running around trying to locate the ambulance. The cops told me: 'Don't bother running any more; he's gone.' But you could feel the evil in the air from the moment we got there. All around the stage, there was this incredible negative energy."

Just 48 hours earlier, the vibe in the Stones camp could not have been more different. With their hugely successful US arena tour at an end and a few days to kill before heading to California, the band had begun work on what would be their first album of the 1970s, and the one on which so much of their myth and mystique would be built. At the not-yet-legendary Muscle Shoals Sound Studio in Sheffield, Alabama, they cut three tracks – 'Brown Sugar', 'Wild Horses' and

**"It wasn't
just an album
– it was a
relaunch"**

Marshall Chess
One-time head of Chess Records

**Mick Jagger and
Keith Richards play
Madison Square Garden
in New York, 1969**



'You Gotta Move' – in three days, all of which would subsequently appear on the band's ninth LP, 'Sticky Fingers'. In the 2013 documentary *Muscle Shoals*, Keith Richards remembered the session as, "one of the easiest and rockiest sessions we'd ever done. I don't think we've been quite so prolific... ever. Those sessions were as vital to me as any I've ever done. I mean, all the other stuff we did – 'Beggars Banquet', 'Gimme Shelter', 'Street Fighting Man', 'Jumpin' Jack Flash' – I've always wondered that if we had cut them at Muscle Shoals, if they might have been a little bit funkier."

They were sufficiently enthused by what they'd recorded at Muscle Shoals to give 'Brown Sugar' its live debut at Altamont, where it followed 'Under My Thumb' – the song during which Meredith Hunter was killed – in the set. Yet the recording of 'Sticky Fingers' itself would drag on for more than a year, through all manner of organisational upheaval, uncertainty, burgeoning addiction,

messy litigation and one of the most riotous rock'n'roll tours ever staged.

When considering The

Rolling Stones' imperial phase of 1968 to 1972, one is tempted to recall the time-worn maxim coined by the great Hunter S Thompson: "I'd hate to advocate drugs, alcohol or insanity to anyone, but they've always worked for me." The turmoil with which the band struggled through the remainder of the 1970s – Keith Richards' descent into full-blown, drug-addled uselessness, coupled with a run of underwhelming albums that only ended on 1978's 'Some Girls' – is often overlooked in the rush to romanticise the elegantly wasted manner in which they sauntered through this gilded age, creating some of rock'n'roll's most enduring odes to sex, death and debauchery along the way. It's true, drugs, alcohol and insanity sometimes worked for The Rolling Stones. But the decidedly unsexy concepts of brand management, business acumen and sound financial advice would prove far more reliable in the long run.

'Sticky Fingers' was a make-or-break record for the Stones, and it's easy to forget just how much was riding on its success. Not only was it their first album of the new decade, it was also their first since the death of Brian Jones and the



aristocrat and merchant banker who, in his 40-year tenure as the Stones' financial manager, would mastermind the transition from Rolling Stones Incarcerated to Rolling Stones Incorporated. Upon going through their books, Loewenstein had discovered something alarming: the Stones owed the UK government a potentially ruinous amount in unpaid taxes, and the band spent much of 1970 mulling over his suggestion of going into tax exile before the start of the next financial year. "I just didn't think about taxes," Jagger later admitted, "and no manager I ever had thought about it, even though they said they were going to make sure my taxes were paid. So after working for seven years I discovered nothing had been paid and I owed a fortune."

This, more than anything, was the reason behind their decision to return to the live circuit in 1969, following two years where they hadn't played at all. "They were broke, and what money they had was tied up in litigation with my uncle," recalls Ronnie Schneider, Klein's nephew, who left ABKCO in 1969 to continue working with the band. "The touring was being done entirely to generate cash. That

was what they said to me – 'Ronnie, we need some money.' They certainly weren't desperate to go back on the road, but they were desperate to make money."

To that end, they also decided against finding like-for-like replacements for Klein and Decca. Instead, in early 1970, they founded their own label, Rolling Stones Records, and made a deal to license their music through Ahmet Ertegun's Atlantic Records. The task of running the label itself fell to Marshall Chess, the 28-year-old scion of Chess Records, the Chicago blues institution where the Stones had recorded

during their first US tour in 1964. For Chess, "'Sticky Fingers' wasn't just an album – it was a relaunch of The Rolling Stones. They were starting a whole new chapter. After their years with Decca and Allen Klein, they were facing the reality that Klein was the sole publisher of a lot of their songs, and they definitely needed a fresh input of cash. They had Prince Rupert, who was setting them up in a whole new way, another guy called Peter Rudge who was responsible for our tours, and I was handling the creative outlet with Atlantic and the label. There was no manager – they didn't want someone like Klein or Andrew Oldham being in control any more. It was a very experimental way for a band like The Rolling Stones to work, almost more like a corporation – everyone had their own little area, and we all worked together."

In many ways, 'Sticky Fingers' was the start of The Rolling Stones as we know them today – the biggest rock'n'roll brand on the planet. Every brand needs a logo, and the Stones were no different in that regard, paying graphic designer John Pasche the princely sum of £50 to come up with the now-iconic tongue-and-lips motif, based on an idea of Jagger's. "I was looking for a logo when we started Rolling Stones Records," the frontman remembered. "I had this calendar on my wall, it was an Indian calendar, which you'll see in Indian grocery stores, and it's the goddess Kali, which is the very serious goddess of carnage and so forth. And she has, apart from her body, this tongue that sticks out. So I took that to John Pasche and he 'modernised' it somewhat."

Pasche's logo would eventually be slapped onto every piece of licensed merchandise imaginable – badges, T-shirts, keychains, shoulder bags, lunch boxes, underwear, even skiing equipment. To this day, it's an instant visual shorthand →

first to feature new guitarist Mick Taylor as a full-time member. Their deal with Decca had expired, and they were in the midst of a protracted legal battle to sever their ties with former manager Allen Klein and his ABKCO publishing company. Most pressingly of all, even though they'd generated a fortune during their first 10 years together – conservative estimates put it somewhere in the region of £100,000,000 – the band members themselves were desperately short of cash.

In 1968, Jagger had been introduced to Prince Rupert Loewenstein, a Bavarian

Story behind the sleeve



Designed by Andy Warhol and featuring a real zipper, the 'Sticky Fingers' cover is almost as familiar as the tongue-and-lips logo, but its production was a monumental headache for the head of the band's new label.

"I loved the sleeve," says Marshall Chess, one-time head of Chess Records. "The problem was making it. Luckily I had an old friend named Craig Braun, who was one of the innovators of the custom vinyl sleeve – he'd worked on Warhol's banana sleeve

for The Velvet Underground."

"I thought there might be problems with the zipper," remembered Braun. "Vinyl is so easily scratched or dented. We instructed the pressing plant to use corrugated cardboard between each album to nest the zipper, and then stagger the albums top and bottom when they were packed. I didn't take into account the weight that would be cumulative in the back of those big semis. As the truck started moving, that weight started to settle down."

"I got a call from Atlantic almost right away that they were getting returns because

there was the same dented track – 'Sister Morphine' – on a lot of the albums. I was devastated. I went home and tried to think of a way to salvage this thing. The idea came to me that if the fabric was glued with a very strong glue, they would adhere enough in the factory that they could have people pull the zippers down. Then that zipper pull would be on the centre disclabel of the LP. Who gives a shit if that's dented? They hired these little old ladies whose sole job at the plant was to pull down the zipper. Lo and behold, it worked."

How to record The Rolling Stones

By Chris Kimsey, assistant to 'Sticky Fingers' chief engineer Glyn Johns

Recognise the band

Chris Kimsey's long association with The Rolling Stones began inauspiciously when he failed to recognise the band at Olympic Studios. "When they first walked in, I wasn't impressed at all," laughs Kimsey. "In fact, I asked security to check who they were, because they looked a bit dodgy!"

Fall in love with them

Kimsey had not been a Stones fan, but he soon found himself "completely mesmerised by the sound of 'Moonlight Mile'. It was recorded at [Mick Jagger's country pile] Stargroves, and you can hear the sound of the house in Nicky Hopkins' piano, because it was positioned in this big hallway."

Work on birthdays

Another highlight was recording the alternate version of 'Brown Sugar', included on the reissue. "It was Bobby Keys' and Keith's birthday and [producer] Jimmy Miller had organised a birthday party for them at Olympic, where a lot of people came down to jam – Al Kooper and Eric Clapton are both on there."

Don't get wasted

Were the Stones as out of it in the studio as has been reported? "Keith was occasionally wasted," says Kimsey. "But Mick wasn't, nor Charlie and Bill. The big thing I learned from working with the Stones was the magic of recording as a band, not doing things separately."

his eyes glaze over. Then the wind blew everything in the pool and he turned and said to me, 'Oh, just fucking do it!' His Ladyship and I, we always had a major aversion to each other. But, you know, when it came time for, 'Ladies and gentlemen, The Rolling Stones...' it all worked like clockwork."

By 1970, however, Monck had more time to prepare, more money to work with, and had even devised a system whereby he was able to predict exactly where and when the individual band members would move around the stage during each song. Monck had been at Altamont, where he'd had teeth knocked out by a pool cue-wielding Hell's Angel, but even he was shocked by the intensity

of the crowds the Stones were playing to. "I have pictures of the total destruction in Stockholm [at the Råsunda Stadium] – every window in the place was broken, cops in helmets were standing around surrounded by nothing but open windows and broken glass," he says. "The other one that sticks out was the Deutschlandhalle in Berlin, where more people entered from through the ceiling than through the door; they came rappelling down on sheets!"

While all this was going on, 'Sticky Fingers' was coming together slowly, in dribs and drabs, recorded between Jagger's country pile in Hampshire – where the band's mobile recording unit was set up – and London's Olympic Studios. This period in the Stones' history is marked by a colourful cast of characters who all arrived around the same time: as well as Marshall Chess and Prince Rupert, there was also Gram Parsons, the horn section of Jim Price and Bobby Keys, and Jagger's

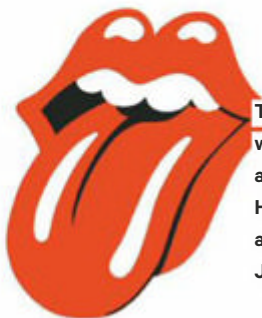
Versions of the shot that came as a print with early pressings of the vinyl album

for The Rolling Stones themselves, but it began as the logo for their label, the plans for which had originally been far grander than the reality. "Part of the deal was that we were going to find other artists and put them out on the label," explains Chess. "I remember Mick had even talked to Jimi Hendrix about coming on board before he died. We were going to give each artist their own logo, something like the tongue and lips. We had a whole plan. But it soon became apparent that we didn't have the budget to sign or record anyone else."

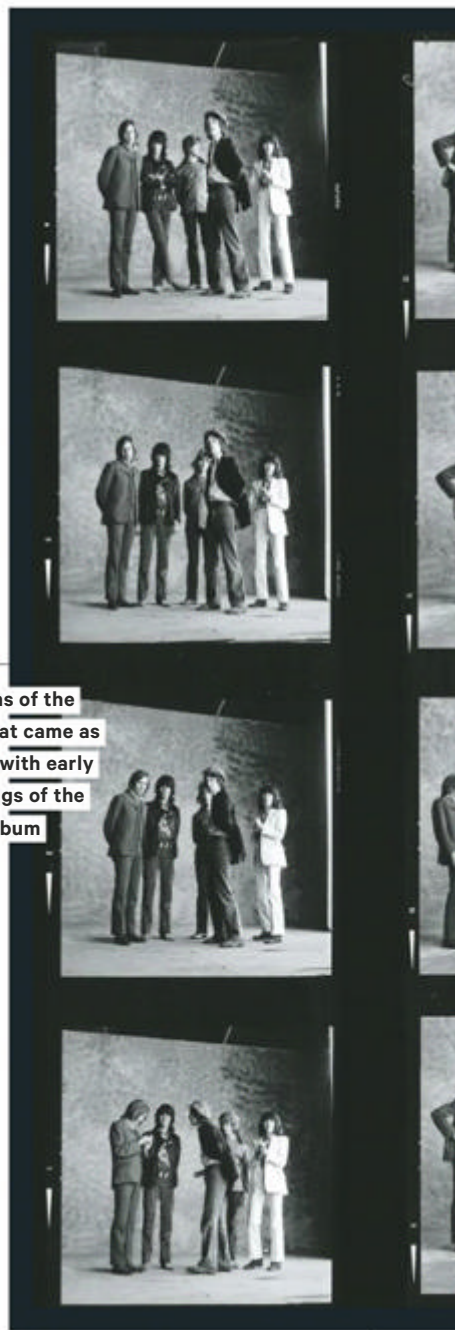
The coffers were swelled in September 1970 when the band went back on the road, this time in Europe, where they hadn't played since 1967. The American jaunts of '69 and '72 have long since become the stuff of rock legend – Altamont! Truman Capote! William Burroughs! Orgies at the Playboy mansion! – but the '70 European tour was, in many ways, the moment where the Stones hit their stride, not only as a live band, but as a live spectacle. Integral to this was Chip Monck, a renowned lighting designer who had been the master of ceremonies at Woodstock and had joined the Stones' road crew ahead of their US comeback tour. Despite the critical and commercial success of those dates, Monck had been unimpressed by the band's laissez-faire attitude to production when he first flew to California to pitch his ideas. "Jagger and I went out to the pool and I put rocks on all my sheets of paper to keep them from blowing away. As I'm explaining it all to him, I could see

soon-to-be wife, Bianca. In purely musical terms, however, none of those people came close to having the same impact as guitarist Mick Taylor. Plucked from the relative obscurity of John Mayall's Bluesbreakers to replace Brian Jones in the summer of 1969 at the age of just 20, Taylor was a working musician who had been parachuted into the biggest, baddest rock'n'roll circus on earth, and the transition was tough for him. "He had a very difficult time dealing with being a Rolling Stone," says Chess. "He had a rough psychological time with it."

"A very quiet, introverted guy," is how Ronnie Schneider describes him. "I remember when we were playing New York on Thanksgiving in '69. I came back to the hotel with all the fixings for a turkey dinner and Mick said, 'I'm sorry, Ron, I'm vegetarian.' I was like, 'You gotta try turkey!'"



The Stones' logo was inspired by a poster of the Hindu goddess Kali and designed by John Pasche



"To contact Keith, I'd have to go through his dealers"

Ronnie Schneider
The Stones' on-the-road financial manager

"I vividly remember the recording of 'Can't You Hear Me Knocking', which was one of those magic takes," says engineer Chris Kimsey, another newcomer, who later went on to produce 'Undercover' and 'Steel Wheels'. "They went into that jam at the end and Taylor started playing this amazing guitar solo – it was completely, absolutely spontaneous. They'd hit the jackpot. As a 20-year-old watching it all, I didn't even realise he was the new guy. He just seemed like a perfect fit for them."

That was fortuitous in more ways than one, because by this point Keith Richards had begun his heroin-assisted slide into unreliability. "[It was] the periods with nothing to do that got me into heroin," said Richards in *Keith Richards: The Biography*, about the time he started using seriously in the months after Altamont. "It was more of an adrenaline imbalance. You have to be an athlete out there, but when the tour stops, suddenly your body don't know there ain't a show the next night. The body is saying, 'What am I gonna do, leap out in the street?' It was a very hard readjustment. And I found smack made it much easier for me to slow down very smoothly and gradually."

The problem was that he would frequently slow down to a complete stop. "I was shocked by Keith," admits Marshall Chess.

"I came from Chess Records, where my father always used to say, 'Get three tracks in three hours!' These guys could take two weeks! And part of that was because of those nights where Keith just wouldn't show, or he'd fall asleep right there in the studio. I was shocked by that, and I was shocked by how much money they wasted when they were making records. It became my job to keep everything going, to make sure that the tracks got done."

Though he came up with the song's central riff (whose working title was

'Japanese Thing'), Richards doesn't appear at all on the album's closing track, 'Moonlight Mile', and Jagger doesn't remember him being around for 'Sway' either: "People don't know that Keith wasn't there making it," he told *Rolling Stone* in 1995. It's me and Mick [Taylor] playing off each other – another feeling completely, because he's following my vocal lines, then extemporising on them during the solos."

"Keith at that time was maybe 60 per cent music and 40 per cent drugs," laughs Ronnie Schneider. "You start off taking them for your own enjoyment, but eventually you're taking them just to exist. Keith did it all. There were times when if I wanted to contact him, I'd have to go through his dealers to find him."

"We were all surprised at the way that album fell together," Richards would tell *Rolling Stone* shortly after 'Sticky Fingers' release in April 1971 – the guitarist himself most of all, no doubt. Yet he had a point. Buoyed by the success of 'Brown Sugar' and Andy Warhol's striking sleeve design, 'Sticky Fingers' topped the charts around the world, giving the band – and Rolling Stones Records – the smash hit they so craved. For sheer songwriting, meanwhile, there's an argument to be made for it being the strongest, most consistent entry in the entire Stones canon; something of a minor miracle, considering the tumultuous backdrop against which it was recorded. The '60s were behind them, and war, rape and murder were no longer just a shot away. But drugs, depravity and 'Exile...'? That was only a short hop to the south of France... ■

► The studio shots in this feature come from *Sticky Fingers: The Lost Session* – Photographs By Peter Webb. Two-thirds of the images in the book – which is being published in a limited print run of 500 copies worldwide – have never been published previously. Signed, numbered copies are available at £395 from www.snappalleries.com/oyp.



It's an insult to my country and to freedom if you don't!' So he tried it and he threw up. That's the kind of guy he was – he didn't want to offend anybody."

On a personal level, Taylor may not have been suited to the decadent chaos of life with the Stones – as early as October 1971, Jagger was already moaning "I don't know what he wants to do" – but on a musical one, he was exactly what they needed. "He was a very fluent, melodic player, which we never had, and we don't have now," Jagger told *Rolling Stone* in 1995. "Neither Keith nor Ronnie [Wood] plays that kind of style. I could sit down with Mick Taylor and he would play very fluid lines against my vocals. He was exciting, and he was very pretty, and it gave me something to follow, to bang off. Some people think that's the best version of the band that existed."



Caught in a Texan downpour, Palma Violets go deep with Rhian Daly about their defiantly British new album. Topics include: doomed love, paranoia, “our mothers’ menopauses”

PHOTO: JENN FIVE

DIVING INTO DANGER



As the rain lashes down in Austin, Texas, Sam Fryer and Chilli Jesson sit in a Mexican restaurant, crunching their way through a bowl of tortilla chips and sipping on strawberry daiquiris. Palma Violets have not long finished playing their last show of SXSW – their fifth over a hectic few days – and drummer Will Doyle and keyboardist Pete Mayhew have gone awol in the city’s downtown area with the group’s shared credit card, leaving the dual frontmen with just a few meagre dollars crumpled in their pockets.

The band’s raucous show at SXSW earlier that day was part of a US mini-tour ahead of the release of their second album ‘Danger In The Club’. If, two years ago, debut ‘180’ painted the Lambeth-based group as a riotous gang of reprobates taking their cues from The Clash, its successor shows a subtle shift into something more considered and adventurous than thrashing out howling, electrically charged punk anthems like ‘Best Of Friends’. Written and recorded in Wales with famed producer John Leckie (The Stone Roses, John Lennon, Pink Floyd), it found Palmas changing their approach to making music. Songs were recorded, dropped, re-recorded – sometimes because they had initially sounded too polished – and, as Chilli says, “The difficulty was just getting them right. It caused a lot of upset. But it’s a good thing. We wrote about three times as much as we needed, and what John made us do is rehearse the songs a lot to get them in a good place. I think we played them better in the recording process than we do now.”

“We had a lot more time to make this record than we did with the first one,” says Sam, shrugging and staring out of the window. “We took our time, gave it more thought and more of ourselves has gone into it. A lot of the first album was, ‘Let’s just get it done as fast as possible.’ We’d never been in the studio before, so it was a bit daunting. This time, we knew the score and had a producer who wanted to make a great rock’n’roll record with us. It was really exciting.”

To get to that stage, they first had to regroup and reboot themselves after months of relentless touring. Sam says touring puts you “through hell with each other”, and although it’s hard to imagine a band that falls about the stage night after night ever being shy in front of each other, they say that’s exactly how they felt when they tried to write together again. “It’s hard to break the barrier, hard to open up,” Sam explains. “We go through different phases and put up barriers, but once those barriers are broken again, you’re back in with each other.”

While, musically, Palmas haven’t lost their sense of uninhibited anything-could-happen fun, lyrically ‘Danger In The Club’ is a lot starker and more upfront than ‘180’. ‘Girl,

You Couldn’t Do Much Better (On The Beach)’ puts it best when Chilli and Sam sing, “*You said I’ve changed but I’ve always been this way*”. Instead of reinventing themselves, they’ve just uncovered a new layer that’s always been there, fighting to get out. By being “bolder” and trying to make something “a bit more out in the open”, they’ve unleashed it – exposing a hearts-on-sleeves, honest side to their craft.

The most startling example of the band’s newfound approach arrives on ‘Coming Over To My Place’, a swooning song about the complications of romancing girls. Suddenly, it all shifts with one killer, pining line: “*I would rather die than be in love*”. It’s a lyric that’s at odds with what Palma Violets are perceived to be – raucous young ruffians, laughing their way through life. Is the concept of finding

someone to love really so completely hopeless and bleak to them?

Chilli laughs at the suggestion. “That’s ironic,” he says, although he won’t be pressed on why it’s ironic. “I quite like that song, because you go through it thinking it’s all happy-clappy and then it’s just BOOM. It’s not what you think is coming.”

The record as a whole documents similar romantic regret, from the tipsy ‘Walking Home’-s “*My baby’s got a new man*” to ‘The Jacket Song’-s “*I’m sorry for the way I treated you*” lament and the longing “*You were in my arms just the other day*”, on ‘Matador’. Try to delve deeper into these subjects, though, and Sam and Chilli will close down, turning to vagueness. Sam does promise that their songs, at least, will continue to reveal more. “I hope to



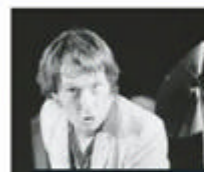
Palma Violets onstage at Burgerama, Santa Ana, California, March 28

LAGER THAN LIFE

Palma Violets on their pub-rock heroes

The 101ers

Chilli: “Joe Strummer’s band before The Clash really show the development into punk. They were key to that whole movement.”
▶ KEY ALBUM ‘Elgin Avenue Breakdown’ (compilation, 1981)



Dr Feelgood

Sam: “They were like a machine!”
Chilli: “That’s all you really need to say about them, to be honest.”
▶ KEY ALBUM ‘Sneakin’ Suspicion’ (1977)

"IT'S ABOUT PARANOIA, GETTING OLD, WATCHING OTHER PEOPLE"

SAM FRYER



basslines bouncing up and down as Sam weaves ramshackle guitar hooks in and out of them. And then there are surreal, indecipherable lyrics like, *"In comes the devil with his greasy hands/He's got forks and spatulas/He's got pots and pans"*. Most interesting of all, though, is, *"Don't destruct my menopause"*. A deep and considered critique of the changing nature of female sexuality?

"Errr..." manages Chilli.

"We wrote those lyrics in the dressing room in Amsterdam," says Sam.

"And that sort of speaks for itself!" says Chilli, laughing. "I think it relates to our mothers' menapauses. I'm sure lots of people can relate to it..." He stops and takes a long swig of the drink in front of him.

"I wouldn't read too much into those. But you know what? They're probably the most profound lyrics we've ever written!"

At the heart of 'Danger In The Club' is Palma Violets' passion and enthusiasm for early-to-mid-'70s back-to-basics British rock music, which they call "pre-punk". "It's a bit of a forgotten time in music," Sam says. "It's very similar to punk in the way that all the bands were doing it themselves and putting on gigs with their mates in the room. It was a really good time for music and that particular scene."

You can see the similarities between Palma Violets and the likes of Dr Feelgood and Nick Lowe. Early shows at their Studio 180 base were like those gigs Sam describes,

get even more honest as the next record comes and whatever comes next. That's what I hope to achieve with my songwriting."

There are more hints of bleakness in 'English Tongue', too. *"All the folks poke their eyes at me/ Is it just my fame or my infamy?"* asks Sam at one point. Despite his claims that the band were never really affected by the swirl of excitement around them, is all the attention getting a bit much? "It's not just about me!" protests the 24-year-old. "It's kind of about paranoia and getting old, and watching other people. I dunno, I'm still working out what some of the lyrics on the *first* album are about..."

'Danger In The Club' isn't all down in the dumps, though. 'Gout! Gang! Go!' – one of the shortest, most immediate songs on the record – is a bold, frenetic highlight, Chilli's

Graham Parker & The Rumour

Sam: "Just watch the video for 'Protection' – that's the most rock'n'roll video of all time."

Chilli: "The most underrated pub-rock band. Elvis Costello has got nothing on him. I have this feeling it was between Elvis and him. The world made a huge mistake. The stars weren't aligned there."

► KEY ALBUM 'Max' (1977)



Nick Lowe

Chilli: "Jesus Of Cool [Lowe's first solo album after leaving Brinsley Schwarz] is a great record, from start to finish. It's full of great stories."

► KEY ALBUM 'Jesus Of Cool' (1978)

Brinsley Schwarz

Chilli: "He was the king of pub rock. He was the guitarist in Nick Lowe's band and had his own band, named after himself, too."

Sam: "He works in my local guitar shop now."

Chilli: "Yeah, he works in Chandler Guitars. He's a legend."

► KEY ALBUM 'Silver Pistol' (1972)

while the band – who recently completed a headline stint on the NME Awards Tour 2015 with Austin, Texas – are spending most of April on the road, visiting only intimate venues in lesser-visited towns such as Wakefield and Stoke-on-Trent.

Folk is another influence that looms large on 'Danger In The Club'. The album starts with a snatch of 'Sweet Violets', a traditional song that's been passed down through generations and is, apparently, a big hit in the Netherlands. It's sung by Mike and Jen, the couple who own the farm where the band stayed while they were recording at Wales' legendary Rockfield Studios, and its inclusion on the record came about because of a serendipitous moment. "We don't know much about the song," admits Sam. "But they just started singing it around the dinner table. We always have our recorders on in case something comes up. We didn't realise we had it 'til the last minute. We discovered it and thought we'd put it on the album. It sets the scene."

Sam describes songs like 'No Money Honey' and 'Peter And The Gun' as folk songs in their own right, stating that both remind him of being in the Welsh hills. The latter details a dream Sam had one night where Pete went on a murderous rampage, while the former is a lilting narrative about shame. 'English Tongue', meanwhile, has touches of Americana to it, a consequence, perhaps, of the band spending time in the US while touring '180'.

Although the Palmas still sound as resolutely British as they did on their 2013 debut – if not more so – they say they engage with America on the new album, albeit with raised eyebrows.

'Hollywood (I Got It)', a swipe at everyone who aims to make it to Tinseltown in search of fame, is "quite ironic", according to Chilli, while 'Secrets Of America' finds the boys *"Asking the question/Paying attention"* in search of the hidden mysteries of the States.

"Some people think we're being so typical – a British band writing a song about America," says a sighing Sam. "We're just doing it for the customs officers. We want them to say something. 'We've got no secrets here, boy.' We won't be allowed back into the country!"

Just in case, the band still make the most of this trip. Once SXSW is done and dusted, they head to LA, San Francisco and The Observatory in Santa Ana, Orange County, where they play as part of Burger Records' two-day Burgerama festival alongside the likes of Weezer, Ariel Pink, Ty Segall and Roky Erickson. Two albums in, Palma Violets' spirit is still as wild and magnetic as ever. ■



BACK TO SLACK

After Best Coast's second album flopped, Bethany Cosentino fired the band's managers, quit the label and seized the reins. The result is the raw 'California Nights', which rekindles the easy appeal of their debut. Eve Barlow meets the reformed slacker

PHOTOS: AARON FARLEY

Bobb Bruno and
Bethany Cosentino in
Eagle Rock, California,
April 14, 2015

During a two-hour conversation in a restaurant in the sleepy Los Angeles neighbourhood of Eagle Rock, Best Coast's Bethany Cosentino uses more "dude"s, "whoa"s and "y'know"s than Keanu Reeves in 1989's *Bill & Ted's Excellent Adventure*. It's easy to see why, in the past, the 28-year-old has been depicted as a cartoonish, one-dimensional airhead. It's a character she, both in real life and on her band's two albums – 2010's *'Crazy For You'* and 2012's *'The Only Place'* – has been prone to exaggerate. Not any more. She's dealing with a diagnosed anxiety disorder, and learning how to handle success.

"I'm almost 30, but I'm not," she says. "It's a weird age. Like that Britney Spears song 'I'm Not A Girl, Not Yet A Woman'." To help her deal with the confusion of her late-twenties, Cosentino is taking better care of herself. Her weed consumption is restricted to edibles such as honey, lollipops and lemonade. "I exercise like a maniac," she says. "I'm coming to terms with life being shitty. Before, I'd deal with it by asking, 'Where's the booze, where's the party?' Now I need my couch and a white wine spritzer." Gone are the inane Twitter ramblings about her cat; here to stay are 140-character missives about long, hot baths. She's also been having regular acupuncture sessions and studying astrology. "I'm into metaphysics," she says. "Chakra aligning, aura cleansing, aromatherapy diffusers." She thanks her "free-spirited hippy artist" mum for helping her adopt a new lifestyle. A Scorpio pendant dangles from her neck.

These themes have found their way into Best Coast's third album, *'California Nights'*, recorded with the band's less-prominent second member, Bobb Bruno, and written in the small hours as Cosentino battled insomnia in her Eagle Rock home. It's a place where the local supermarket shuts at 9pm, and has a fake 1950s diner, a Donut Shack and a Methodist church. When the pink sun sets, she can hide away like a recluse. "I'd think about death," she says of her lonely nights. "I'd be up watching *The Simpsons* and Bart would say, 'What's the point? We all die in the end'". I thought, "A fucking cartoon character knows how I feel."

Everything changed for Cosentino when she realised she needed to take Best Coast's future into her own hands. The band's career began with acclaimed debut album *'Crazy For You'*, but making good on the success was nerve-wracking and Cosentino and Bruno tried too hard on follow-up *'The Only Place'*. They were allowed no creative control over it, had an ill-suited producer forced upon them (Jon Brion, who's worked with Fiona Apple and Kanye West) and were given just three weeks to prepare. As a result, it lacked the smart surf rock of their debut and met with unforgiving reviews. It was a shock. "In the internet generation, one day you're up, the next you're down," she says.

Then the personal attacks came. Bobb would be credited for playing every instrument, while Bethany was mocked for having a bad-hair day.

"People say the stupidest shit," she says. "One interviewer said, 'You don't see a lot of women playing guitar.' I looked at him and was like, 'Are you fucking out of your mind?'" It took ages to stop giving a shit about what people thought. "People said *awful* things. The California jokes, cat jokes, weed jokes, they're so old. If you're gonna say something, be original. I'll laugh."

Her confidence was low, and she started smoking too much pot. Change came in 2013, when Cosentino fired her manager and created her own record label, Jewel City, named after the LA suburb of Glendale where she was born. That October's *'Fade Away'* EP was a way for Best Coast to abandon the fey Americana of *'The Only Place'* and reconnect with the slacker rock of their debut. It also provided the opportunity to work with producer Wally Gage

"THE CAT JOKES, WEED JOKES - THEY'RE SO OLD"

BETHANY COSENTINO

again. So when the time came for Bethany and Bobb to make *'California Nights'*, he understood their intentions. "We got back to that spirit of 'fuck it, let's make something raucous'," he says. Cosentino brought the songs she wrote in Eagle Rock to the Hollywood recording studio, Bobb added his guitar parts, and 12 songs were thrashed out. They felt invincible again. "Fuck what critics think, man," says Bethany. "I'm 100 per cent happy. I can't say that about anything we've done in the past."

After completing "the record we always wanted to make", Best Coast bagged a deal with Columbia subsidiary Harvest. "Dude, this is the way to do it," she says of the move. "I have more freedom than ever. It's so backwards!"

'California Nights' will resurrect Best Coast's reputation. The title track is confident beyond belief: a shoegaze dream-pop sprawl reminiscent of The Smiths' *'How Soon Is Now?'*. Cosentino describes it as "Spiritualized meets Spacemen 3 meets Oasis". Then adds: "It's six minutes! For Best Coast, that's like a one *hour* song." It came to her after a phone call spent convincing a friend to

move back to LA. "I said, 'Listen to 'Going To California' by Led Zeppelin.' After we hung up I listened to the Zeppelin discography for the first time and was like, 'Dude, where have I been?'"

The album is a feast of major pop melodies given a dark underbelly via their exploration of intense human experiences such as envy (*'Jealousy'*), insomnia (*'Sleep Won't Ever Come'*), self-doubt (*'Unaware'*) and Cosentino's own growing confidence (*'Feeling OK'*). The lyrics are a giant leap forward from lines such as *"We've got the ocean, got the babes/Got the sun, we've got the waves"* that appeared on 2012's *'The Only Place'*, but they're still from the heart. "Best Coast songs have always meant a lot to people because I talk about relatable feelings," she says. "I'm not gonna apologise for how literal I was lyrically in the past. Some of the greatest music in history has the simplest lyrics." She adds: "I take Drake's approach. I love his full-blown honesty. On his new mixtape *'If You're Reading This It's Too Late'* he raps, *'If I die I'm a motherfucking legend'*. I don't think if I died I'd be a *legend* per se. But I'd leave behind a legacy that would mean something to people."

Elsewhere, single *'Heaven Sent'* is a punk take on The Rembrandts' *'Friends* theme tune and *'Fine Without You'* may well be about Bethany's ex, Nathan 'Wavves' Williams. Then again, perhaps lyrics such as *"If you spend all your life wasting all of your time/Eventually you will drive yourself out of your mind"* are aimed at the new love in her life: herself. Influences range from My Bloody Valentine to Pixies via Sugar Ray. "With this record I didn't care if [the sound] belonged," says Bethany. "I wanted to do The Cure, The Primitives and 'Cool' by Gwen Stefani."

Via simple lyrics, basic melodies and attainable ideologies, Bethany Cosentino offers up a fantasy world for fans to escape to. *'California Nights'* is her most substantial work to date, and it's confirmed the staying power of the band to her. "Bobb and I joke about how long we can make this last. He'd keep going until he can't. That's how I feel, too."

More importantly for Cosentino, it's secured her position as an independent woman. "Before I started the band I was a two-time college dropout, selling clothes on eBay to make rent," she says. "I couldn't imagine my life being what it is now. I own a home. Nobody in my family owns a home. When I signed the papers I said, 'Dude, I just bought a *house*.' I worked my fucking ass off." Bratty Bethany has grown up. ■

Best Coast on...

Whether on Twitter or in print, Bethany Cosentino is never short of an opinion

The 'Blurred Lines' court case

"It's impossible to write a song that doesn't sound similar to another. When we were on tour with Green Day they had a song that sounded like 'Wonderwall' by Oasis and one song that sounded like a Bowie song. It's strange when some people get away with it and others don't."

Nu-metal's legacy

"Korn, Deftones, Slipknot, no joke. Big-time fan. That music takes me back to being an awkward teenage girl growing up in a suburb into punk and nu-metal. We watched a Korn documentary in Austin. That kind of music is so heavy and complicated. Those guitar parts shouldn't be scoffed at."

Kendrick Lamar

"I got the chance to sing with him before he blew up. He was finishing [*'Good Kid, m.A.A.d City'*] and two months later he was huge. I went to see him in Canada and I was trying to go side-of-stage and everyone thought I was some groupie fan and I was like, 'I'm a fan but also I sang with him this one time...'"



38

Groove is



in the art

Forget the 'tortured second album' archetype. With 'Born Under Saturn', [Django Django](#) are embracing the groove that took them from bedroom experimentalists to one of Britain's biggest indie success stories. [Emily Mackay](#) meets a band running rings around the world

PHOTOS: SOPHIE HARRIS TAYLOR



nce an art student, always a bloody art student. "The artist's special position in society cannot be dissociated from the fact that, unlike the rank and file of people, he has always had the power to bewitch and enchant an audience." These words are from the introduction to *Born Under Saturn*, the classic work of art criticism from which Django Django's second album, released next week, takes its name. The book explains the history of the idea of the artist as eccentric, melancholic, prone to madness, gifted and cursed beyond the ken of other mortals; an idea that runs through western culture, from Renaissance artists and poets to our obsession with the Ians, Kurts and Richeys of this world.

It's an old, old idea, and largely self-serving claptrap. So have Django Django, our presumably now tortured-second-album artists, fallen prey to a fame-induced melancholic humour? Nah, they just liked the name.

"I found the book in a charity shop," says Django drummer and production maestro David Maclean. "I thought it was going to be about mythology and the occult, then I started reading it, and it was a pretty heavy thesis. Interesting enough, but the title grabbed me more than what the actual book was about. Anything to do with mythology or the occult is interesting to me, or planets or outer space – anything that's a bit mysterious. It just seemed to fit with the album image, so we nicked it. We tried changing it and calling it 'Born Under Venus' or 'Born Under Jupiter', but nothing worked..."

It's got a nice ring to it. "It does, doesn't it?" says synth man Tommy Grace. "Saturn."

"A ring to it," adds Maclean.

Some seconds later, I get the joke.

The irreverent lift makes sense; few artists seem *less* tortured than Django Django, magpie groove merchants who

lift from dance, indie and world rhythms to furnish a bewitching, ever-evolving live experience that's fuelled a rise – more mercurial than saturnine – from bedroom experimentalism to over 100,000 UK album sales, a Mercury Prize nomination and, this summer, stage headliner spots at Reading and Leeds. Relaxing above the soundstage in RAK Studios, north London before recording a live session, Maclean, singer-guitarist Vincent Neff, bassist Jimmy Dixon and Tommy Grace seem supremely relaxed, gently jovial, gratefully surprised by fame, quietly enjoying things. But they must worry about something.

"Probably stuff that's not music-related," says Maclean. "I don't think you can worry too much about making music. We take it

seriously and strive to make it better. But the actual making of the music should be a bit of mucking around and experimenting – I think that's what we try and get across."

That focus on joy has led to, on this undifficult second album, subtler structures; rather than the attention-grabbing polyrhythmic pop collages of before, songs – contributed to by all four band members this time, whereas Neff and Maclean largely wrote the debut – grow and shift and change and jam the fuck out. Two of them – 'Reflections' and '4,000 Years' – also feature sax work from James Mainwaring of Roller Trio, Django's fellow 2012 Mercury nominees, who Maclean kept in touch with after being blown away by his performance at the awards ceremony.

"I wanted the songs to be stronger, and not shy away from choruses," says Maclean. "On the first album, we'd have a really good song that sounded great and then we'd get to the chorus and be like..."

"...let's have a drum breakdown," finishes Grace. "We wrote the songs as we were producing the first album, they all went on to the computer and we'd collage them about, to try and make a

structure out of them. This time it was quite often the three of us writing and having the whole thing down."

"I was really pushing for everyone to write and write and get full songs that could just be played on acoustic guitar and they would stand up," says Maclean.

That's right, you heard the words to strike chill into any indie-dance fan's feet: 'acoustic' and 'guitar'. Fetch the shears! But fear not, Django Django haven't turned troubadour.

"Live, we like to have long outros; the song finishes and then you get the 12-inch extended version where you go off in a groove," says Maclean. "And we wanted to get that into the album a bit more... it always seems to go down live when people get the extended version."

Another kind of stage performance played into the album as well; last year, Maclean and Grace wrote music for a Royal Shakespeare Company production of *The White Devil*, a bloody revenge tragedy by Shakespeare's contemporary John Webster.

"If there's any kind of darkness bubbling under the surface, it's probably come out of that," says Maclean. "The play itself is quite a dark piece, full of backstabbing and deceiving... I'd made some stuff on my computer in about 2005, not really knowing what to do with it, and when we did *The White Devil* I went back to it and found that a lot of it was quite gothic. So we got some of those

CAN YOU KICK IT?

The highlights of David Maclean's record label, Kick + Clap

Jason Warlock

David: "I'd listen to his pirate radio shows, which play strange techno. I heard him play his own tracks once and I emailed him and said, 'Have you got a home for those tracks? Because I'd love to put them out.'"

Neil Landstrumm

"I was brought up through the '90s getting into house, techno and hip-hop. The label is a platform to put out my personal idea of exciting dance music. The first thing I did was Neil Landstrumm, who's kind of a veteran of techno music."

Boolean & Rhye Rhye

"There's a [DJ] guy called Boolean who I teamed up with a rapper called Rhye Rhye, an American girl, who did a lot of stuff with MIA. He did a weird dancehall rhythm for her."

Tom Furse

"He's from The Horrors. I'd done DJ nights with him, and he remixed us, so I knew he was really into synth music and cosmic disco. He's done a weird synth-based disco-y EP."



Django Django (l-r):

Tommy Grace,
Vincent Neff,
David Maclean,
Jimmy Dixon



"Anything to do with mythology or the occult is interesting to me"

David Maclean

tracks back up on the go and then the more we played with them the more we realised they could be good for the album. Tracks like 'Found You' and 'High Moon' – some of the darker, gothier stuff – came out of those writing sessions."

Lyrical, perhaps some of that high-drama mood is creeping in, too; themes – again contributed to by everyone – are never dull, from betrayal in the dark-and-driving 'Shot Down', via the eternal battle between day and night in the folky-psycho 'High Moon', to a man who's made a deal with the devil in the percussive, slowly unwinding sultriness of 'Found You'.

But Django Django are also interested in the dealings of this world. The band, made up of two Scots (Maclean and Grace), a Northern Irishman (Neff) and an Englishman (Dixon) met while studying at Edinburgh College of Art. Maclean was a supporter of the Yes camp in the Scottish referendum, and remains so in the run-up to a general election in which the SNP could be the kingmakers in a parliament with no one party having a clear majority.

"I'm not really nationalist or anything, I just think that countries should have their own power and own sovereignty," he explains. "It's not anti... I live in England, love England. I think even if I was English I would say, 'Yeah, Scotland should probably manage their own affairs.'"

"A lot of people that I studied with – English people living in Scotland – voted for independence," Dixon says. "Parts of the media and a lot of politicians would try and play it as the Scottish wanting to divorce from the English, and it's not about that at all; it's about governing yourself and having independence from a government that's miles away."

"It's gonna be really quite exciting, almost, this election, which is something," Maclean says, "because usually it's quite predictable and boring."

The future for the country is uncertain and

exciting – so too for Django Django. Straddling as they do the vague camps of indieish, rockish, synthish and danceish (Maclean runs a dance-orientated label, Kick + Clap – see sidebar), there's any number of avenues they could go down.

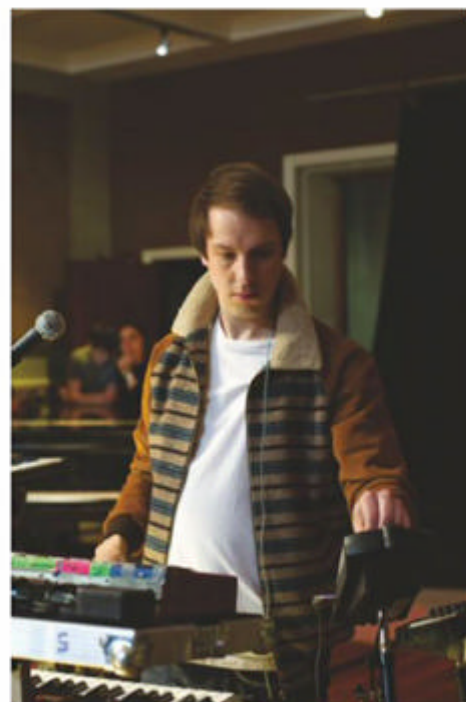
"It's fun to have the two sides there to play live," says Neff. "It means you can do unexpected things. Towards the end of a set might be quite raucous... we just have different facets to it."

Perhaps at some stage in the future they might go outright Radiohead, and indulge their electronic tendencies to the full.

"I'm a huge fan of the 'Kid A' album," muses Maclean. "I was thinking the other day that it'd be nice to do an album where you give yourself constraints like that. No synths or just synths... I think when you've reached the point in your career where you've made four or five albums, maybe then you start doing things like that to keep yourself challenged. But you have to be careful that you're not coming up with a concept just for the sake of it that's going to take away from what's possible for the song. You want the song to be the best it can be, and if it needs a sax and a synth, or whatever it is, then you go for it."

"We've got quite a short attention span," adds Grace. "After writing a song that's all guitars, like 'Shake & Tremble', you kind of feel like, 'Let's just do the opposite'. We're quite flighty, sorta jumpy in terms of ideas."

Long may Mercury, rather than Saturn, remain Django Django's flighty, energetic planet. There's enough to worry about out there. Why make art a torture, too? ■



DEAN CHALKLEY/GETTY

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD



Mumford & Sons Wilder Mind

**Out go the banjos, in come rock
licks and big melodies on the
quartet's rousing third album**



schedule and commitment to playing far-flung fields as well as arenas, is a great many people – will attest that there have always been hints of a rockier side lurking beneath the folksy facade.

With the assistance of Arcade Fire producer Markus Dravs on 2009's 'Sigh No More' and 2012's 'Babel', Mumford & Sons rapidly became one of the biggest bands in the world. The abrupt switch of producer for 'Wilder Mind', then, only seems a risk until you find out exactly who they've roped in to help out. Initial sessions were helmed by Aaron Dessner, from gods of gloom The

Much has already been made of Mumford & Sons' abandonment of their beloved banjos for album number three. Yet anyone who's seen the quartet live – which, when you consider their knacker touring

National, and the album itself was overseen by Haim, Florence + The Machine and Arctic Monkeys producer James Ford. Interestingly, Florence regularly works with Ford, but is using Dravs as producer for her upcoming album, 'How Big, How Blue, How Beautiful', like some high-stakes game of chart-topping chess.

The influence of Dessner's band is clear from the get-go, not just in the New York-centric title of opening track 'Tompkins Square Park' – which references a small East Village patch of green favoured by Hare Krishna monks and hipster dog walkers – but its driving bursts of melancholy. Before Marcus Mumford's tobacco-glazed vocal sparks into life, you'd be forgiven for mistaking it for a particularly rousing offcut from The National's 2010 album 'High Violet', complete with a propulsive chorus that nudges itself into The War On Drugs' school of heartland rock. 'Believe' follows, with twanging

ILLUSTRATION: JIMMY TURRELL

guitars and stadium-reaching riffs. It's far from typical of the record, though, something which will come as good news to those upset at the group's presumed Coldplay-ification. Second single 'The Wolf'

OUT OF SIGHT, OUT OF MIND

Mumford & Sons on ditching their old instruments

Marcus Mumford
Vocals, guitar

"It doesn't seem like as drastic a change to me as it might appear [from the outside]. It certainly doesn't feel like we're leaving behind what helped us – that was our songs more than our instrumentation. We're still the same songwriters."

Winston Marshall
Guitar

"Banjo isn't my first instrument. Double bass isn't Ted's first instrument. Marcus is a great guitarist, but he's a drummer first and foremost. We just started playing [those instruments] a couple of years before the band started. We were successful with that, but this record is us going back to our original instruments. We always saw ourselves this way, we didn't really think we were a folk band."

drumkit, as opposed to the lonesome kick-drum Marcus has been booting about for the past six years.

Yet softer moments remain: the earthy harmonies of 'Hot Gates' offer hushed reverence, and the delicate 'Cold Arms' lets a lone electric guitar ring out as Marcus sings of lovers betrayed and left "all torn up". 'Only Love' is the perfect synthesis of the two distinct elements of this album, a whispered build-up bursting into a gigantic beast, brimming with passion and 1970s Fleetwood Mac guitars.

Still missing the banjos, then? Didn't think so.

■ LEONIE COOPER

▶ THE DETAILS

▶ **RELEASE DATE** May 4 ▶ **LABEL** Gentlemen Of The Road/Island
▶ **PRODUCER** James Ford ▶ **LENGTH** 47:35 ▶ **TRACKLISTING**
▶ 1. Tompkins Square Park ▶ 2. Believe ▶ 3. The Wolf ▶ 4. Wilder Mind ▶ 5. Just Smoke ▶ 6. Monster ▶ 7. Snake Eyes ▶ 8. Broad-Shouldered Beasts ▶ 9. Cold Arms ▶ 10. Ditmas ▶ 11. Only Love ▶ 12. Hot Gates ▶ **BEST TRACK** Ditmas

is far more substantial, a thrusting and unforgiving three-and-a-half minutes that flaunt the band's continued fondness for ye olde turns of phrase ("Leave behind your wanton ways", compels Marcus, like a winsome medieval gent plonked down in the middle of Manhattan's Avenue A).

The record's unmitigated massive moment is the unrelenting 'Ditmas', named for Ditmas Park, the Brooklyn district the bulk of The National call home. A desperate purging of love and loss, its four-to-the-floor beat is Mumford & Sons at their most enthralling; a band not just refusing to be pigeonholed in the waistcoats and acoustic hoedowns of the past, but propelling themselves into the future by way of vast licks, emotive lyricism and one hell of a catchy melody. The major-key revelry of 'Just Smoke' and tumbling fury of 'Snake Eyes' plug into a similarly widescreen vision, the band's sound boosted immensely by the introduction of an actual

8

MORE ALBUMS

San Fermin

Jackrabbit Downtown



'The Woods', the opening song on San Fermin's second

album, spins a spooky yarn of a dancing girl snatched by witches, before shattering into a jubilant avant-folk cacophony. It's a breathtaking start from the Brooklyn octet that's by turns magical and maddening. Ellis Ludwig-Leone, songwriter and joint singer, flits between ideas like a maverick composer, but when sorrow strikes, his ennui is grating. Ballads 'Emily' and 'Woman In Red' are so in debt to fellow Brooklynites The National that, were they to default on the loan, Ludwig-Leone and his merry orchestra would have to leave the borough. Still, there's enough haywire freak-pop ('Parasites') and stirring mountain-folk ('Jackrabbit') to send fragile hearts soaring, albeit only via EasyJet.

■ JAZZ MONROE

6

My Morning Jacket
The Waterfall ATO



Perhaps the most glaring difference between 'The Waterfall'

and its 2011 predecessor 'Circuital' is that it contains no songs written for The Muppets (two 'Circuital' tracks were intended for a Muppets film and tour). Still, this Kentucky quintet's mostly drab seventh record wears its retro inclinations on its vintage denim sleeve, and is frequently AOR and MOR at once. Sometimes we get Neil Young guitar wheedle ('Believe (Nobody Knows)'), or keyboard-heavy alt-pomp ('In Its Infancy (The Waterfall)'), or the most straight-laced folk rock since 1973 ('Get The Point'). A taste of what might have been arrives with the pleasantly bizarre psychedelia of 'Tropics (Erase Traces)'.

■ NOEL GARDNER

5



Mikal Cronin
MCIII

Ty Segall's former bass-player hints at a mad rock opera on a stirring third album

After touring as Ty Segall's sometime bassist, slacker-indie gent Mikal Cronin shot to attention with fantastic melodic alt-pop second album 'MCII' in 2013. His third record is gentler – horns, elegant pianos and strings circle charging chariots like 'Turn Around', 'Feel Like' and 'Say', and the 29-year-old's dense grunge guitar now sounds rather less like a tanker speeding unstable nuclear waste towards the coast. Instead, there's a certain Springsteen-like Americana to tracks like 'Made My Mind Up', and elsewhere Cronin's knack for languid songwriting is enhanced by adding more opulence, particularly on the lovely, emotionally stirring 'I've Been Loved', on which he sings, "I've been lucky enough to find love of a different kind". The record's second half is arranged as a numbered suite shifting from



ornate, classical storm-builder 'i) Alone' to orchestral dreamscape 'v) Different'. There's clearly a mad rock opera nutter simmering here, and on this form, we await his grand opus on tenterhooks.

■ MARK BEAUMONT

8

▶ THE DETAILS

▶ **RELEASE DATE** May 4 ▶ **LABEL** Merge ▶ **PRODUCER** Eric Bauer
▶ **LENGTH** 39:45 ▶ **TRACKLISTING** ▶ 1. Turn Around ▶ 2. Made My Mind Up ▶ 3. Say ▶ 4. Feel Like ▶ 5. I've Been Loved ▶ 6. i) Alone ▶ 7. ii) Gold ▶ 8. iii) Control ▶ 9. iv) Ready ▶ 10. v) Different ▶ 11. vi) Circle ▶ **BEST TRACK** I've Been Loved

Landshapes

Heyoon Bella Union



After 2013 debut 'Rambutan', the band formerly

known as Lulu And The Lampshades are back with a second album of shoegaze-y folk. It's a mixed trip: spiralling, thrashy numbers like 'Stay' and 'Ader' are weighted against gloomier, sagging jams like 'Moongee' and the Pink Floyd-lite 'Red

Kite'. On the ghostly groove of 'Lone Wolf', the quartet veer into Warpaint-like waft. 'Heyoon' is better when dapples of texture break through – an electrifying outro on 'Solipsist'; earthy, bone-rattling bass on 'Red Electric Love Fern'. But mostly, Landshapes sound like a band that might be a better prospect live, where their ever-shifting ideas can fully flourish.

■ CHARLOTTE RICHARDSON ANDREWS

7

Breakage

When The Night Comes

Digital Soundboy



James 'Breakage' Boyle is a shy, reclusive creature. The

shock of getting to Number 34 in 2011 with 'Fighting Fire' featuring Jess Mills (which helped forge the dubstep/pop crossover) preceded a four-year break. Fittingly for someone who seems allergic to attention, album three, the follow-up to 2010's 'Foundation', was recorded exclusively at night. You can tell. The droning sub-bass and echoing rasta chants on 'Natty' are the sound of a midnight drive through London listening to pirate radio, while 'I On U' is the kind of old school-style drum'n'bass tear-up that makes you want to get lost in a hedonistic 4am hole. This is UK bass music at its best.

CHRIS COTTINGHAM

8

Jacco Gardner

Hypnophobia

Full Time Hobby



On excellent 2013 debut 'Cabinet Of Curiosities', Dutch

psych-folker Jacco Gardner set himself up as a modern-day Syd Barrett, playing in a world of saturated colours and *Magic Roundabout* whimsy. On the best bits of 'Hypnophobia', Gardner keeps with the acid-fried atmosphere, but fleshes it out. Opener 'Another You' is built around harmonies and spiralling organs, and 'Find Yourself's' creeping vocals and harpsichord add a welcome ornate touch. But occasionally 'Hypnophobia' feels directionless. Four of the album's 10 songs are instrumentals that amount to little more than pretty background music, and by closer 'All Over' you realise not enough tracks have pushed through the record's frustratingly lackadaisical, pastoral tone.

LISA WRIGHT

6

Speedy Ortiz

Foil Deer

Singer Sadie Dupuis comes out fighting on a brilliantly seething third album

"You never knew me, man, not even a fraction", seethes

Sadie Dupuis, atop a knot of corkscrewing guitars on 'Raising The Skate', the second track on Speedy Ortiz' third album. It's a sentiment never far from the Massachusetts songwriter's lips throughout 'Foil Deer', spat more venomously each time. "*The me you knew, that was some other me*", the 26-year-old sings on 'My Dead Girl', remembering a former self with a "*brain like a sphinx but nails like a prom queen*" who spent an unhappy adolescence striving to be what others wanted her to be ("*picking my teeth, lurking in the shadows of the party lights*").

The follow-up to the quartet's acclaimed 2013 breakout album 'Major Arcana', 'Foil Deer' sees Dupuis draw an emphatic line under her past ache for acceptance, angling her angst into sharp bursts of wiry college rock targeting the "riddle-rousing cowards" who made her that way. It's lyrically dark and has the musical aggression to back it up: only 'Swell Content', the record's



THE DETAILS

► **RELEASE DATE** April 21 ► **LABEL** Carpark ► **PRODUCER** Nicolas Vernhes
► **LENGTH** 42:00 ► **TRACKLISTING** ► 1. Good Neck ► 2. Raising The Skate
► 3. The Graduates ► 4. Dot X ► 5. Homonovus ► 6. Puffer ► 7. Swell Content
► 8. Zig ► 9. My Dead Girl ► 10. Ginger ► 11. Mister Difficult ► 12. Dvrk Wvrlld
► **BEST TRACK** Raising The Skate



sunny pop-punk centrepiece, and scrappy, Pavement-ish jangler 'Dvrk Wvrlld' manage to steer clear of gnarled, Slint-like gloom.

The rest, from gothy hip-hop groover 'Puffer' to the horror movie shreds of 'Homonovus', is choked by a blackness that 'Major Arcana' only alluded to. The band lost a guitarist between the two albums – Matt Robidoux, who quit in what seemed to be acrimonious circumstances, with Dupuis telling *Spin* magazine, "We haven't really talked to him since." His replacement, Devin McKnight, is just as adept, though, as he and Dupuis, who also plays guitar, entwine gnarled melodies like ivy vines around bassist Darl Ferm and drummer Mike Falcone's rhythm section.

There are vulnerable moments, where Dupuis paints memories with heartbreaking vividness. "*I'm messed up on moons, acting like a lunatic who needs a tide*", she laments on 'Ginger', alone at a party as her hormones wreak havoc. But 'Foil Deer' isn't really about such moments of weakness. It's about standing up, snot-nosed, scraped-kneed and gobbing at the shoes of the shithead that put you there. "*Got a lack of woe*", begins opener 'Good Neck'. "*Watch your back because baby's so good with a blade*". You won't hear many more cutting albums this year.

AL HORNER

9

And So I Watch You From Afar

Heirs Sargent House



Despite having scooped the prize for creepiest

name in rock every year since emerging in 2007, Belfast quartet And So I Watch You From Afar have chosen to not include anything that sounds terribly weird, unsettling or maladjusted on their fourth album. Instead, 'Heirs' is a bombastic record making

use of three notable modes – blustery post-rock, fretboard-bothering prog metal and vaguely Animal Collective-like synth parts. Most songs contain all three, which makes for a crowded, neither-fish-nor-fowl listening experience, albeit one full of sweet riffs and impressive drum fills. 'Run Home' and 'Fucking Lifer', for example, have plenty of both but, taken as a whole, 'Heirs' feels more clinical and efficient than crucial.

NOEL GARDNER

5

Hop Along

Painted Shut

Saddle Creek



The second album from this perky Philadelphia quartet

delivers big on drama and emotion, with Frances Quinlan's voice taking turns between an abrasive snarl and a smooth croon. Opening track 'The Knock' defies its playful, Cribbs-like guitar line with the sinister squall of the chorus: "*At the door came a knock...*"

the witness just wants to talk to you". 'Happy To See Me' is stripped back to the bone: built on acoustic guitar and chesty vocals – a nod to the band's freak-folk influences – it's a ballad of caustic nostalgia ("*We all will remember things the same*"). Searing closer 'Sister Cities', with its boy-girl harmonies and crunching riffs, caps an album of endearing and affecting indie rock, primed to soundtrack the summer.

HAYLEY AVRON

8

Reviews

Metz

II Sub Pop



Released in 2012, Metz's self-titled debut was a pummelling, claustrophobic listen. On its follow-up, the Canadian trio attack with a more varied array of instrumentation, including synths, tape loops and found sounds, but don't expect subtle intricacy – 'II' is heavier, darker and more

abrasive than 'Metz'. 'Acetate' kicks things off with jagged, urgent riffs and Alex Edkins' ominous vocals ("She's barely breathing/I'm wading through puddles on the floor"). 'Spit You Out' shows Metz can do catchy tunes, albeit one buried under suffocating punk noise. Acerbic highlight 'IOU' eschews hooks, relying on a bludgeoning riff and Edkins' rasping vocal. Like the rest of the album, it's bold, unsympathetic and brutally effective.

■ RHIAN DALY

8

George FitzGerald Fading Love

Double Six



After three years spent constructing a textured blend of two-step, house and techno, Berlin-based Brit George FitzGerald is leaving the clubs behind. Debut album 'Fading Love' was inspired by an alienation from EDM culture and a break-up, and anyone expecting towering peaks like those associated with his Double Six label-mate Jon Hopkins will be

disappointed. FitzGerald's euphoria is subtler, lurking in the garage pulse of 'Knife To The Heart' and the throbbing 'Shards'. The producer's use of guest vocalists (Oli Bayston, who makes dance-pop as Boxed In, and Lawrence Hart) on tracks like 'Full Circle' and 'Crystalize' underline his move towards conventional songwriting – no bad thing, but as the slow, seeping 'Miyajima' drifts to a close, you're left longing for another banger or two. ■ BEN HOMEWOOD

6

The Lovely Eggs This Is Our Nowhere

Egg Records



The Lovely Eggs' joyful live shows have made the husband-and-wife duo (guitarist Holly Ross, formerly of Leicester-based, Peel-favoured teen punks Angelica, and mop-top drummer David Blackwell) one of the country's most beloved underground bands. The Lancaster pair's fourth album is their most focused to date, pruning back the scattershot approach of predecessors 'Cob Dominos' and 'Wildlife' in favour of bad-trip psychedelia ('Magic Onion') and rolling, melancholic folk laments ('Forest Of Memories'). The sawing chords of 'Cilla's Teeth' propel Ross' angry swipes at the mainstream ("Check your contract overleaf/ You're going to be bigger than Cilla's teeth"). But the duo aren't bitter and their innate good humour wins out.

■ STUART HUGGETT

8

Eaves

What Green Feels Like

Heavenly



Leeds-based musician Joe Lyons, 23, recorded his debut album as Eaves last autumn, and its nine folky tracks embody the season – warm and comforting, like a big coat. Frustratingly, though, they sometimes veer into too-safe, MOR territory. 'Dove In Your Mouth' is a bland mesh of guitars and thudding drums that drags until it climaxes with a fiddly guitar line that could charm a snake from its basket. 'As Old As The Grave' is better, Lyons' carefully layered vocals relenting to percussion that sounds like a ship crashing on ocean waves, but the near-nine-minute 'Purge' – complete with cloying lines like "Where has my love gone?" – falls flat, symptomatic of an album lacking a cutting edge.

■ RHIAN DALY

6

Death Grips Jenny Death

Supposedly disbanded
noisecore trio issue
a brutal companion to
'Niggas On The Moon'



Trying to figure out Death Grips' agenda is a thankless task. Since announcing their split with a note on a paper napkin last summer, they've been more active than a vat of mouldy yoghurt. As well as recording 'Jenny Death', which makes up the second half of their 'The Powers That B' double album following 2014's Björk-sampling 'Niggas On The Moon', the Sacramento noisecore trio (drummer Zach Hill, producer Andy Morin and MC Ride) have released January's instrumental 'Fashion Week' collection (the track titles of which spelled out the message 'JENNYDEATHWHEN'), filmed a number of music videos and announced the North American dates of a world tour.



Following their inception five years ago, Death Grips' game has been to confuse and confound, to make their actions just as frustrating and impenetrable as their music. Yet with 'Jenny Death', they've made their most accessible album to date. Ten

four-minute offerings of chart-friendly melodies and pre-watershed lyricism it is most definitely not, but within the glut of ideas buzzing around this densely packed record are tracks that could legitimately be described as songs, rather than just relentless noise attacks. Of course, brutality remains, but there's a newfound concession to convention here. Opener 'I Break Mirrors With My Face In The United States' is the kind of digi-assault course that The Prodigy would build, with MC Ride channeling his inner nihilist, yelling "I don't care about real life" over shards of shuddering bass and retro Sega blips. Orthodox prog rock also makes a significant impact, a sludgy guitar solo trickling through the start of 'Turned Off' before it crackles into a corrosive blast of Rage Against The Machine aggression, much like the spiraling 'Beyond Alive'.

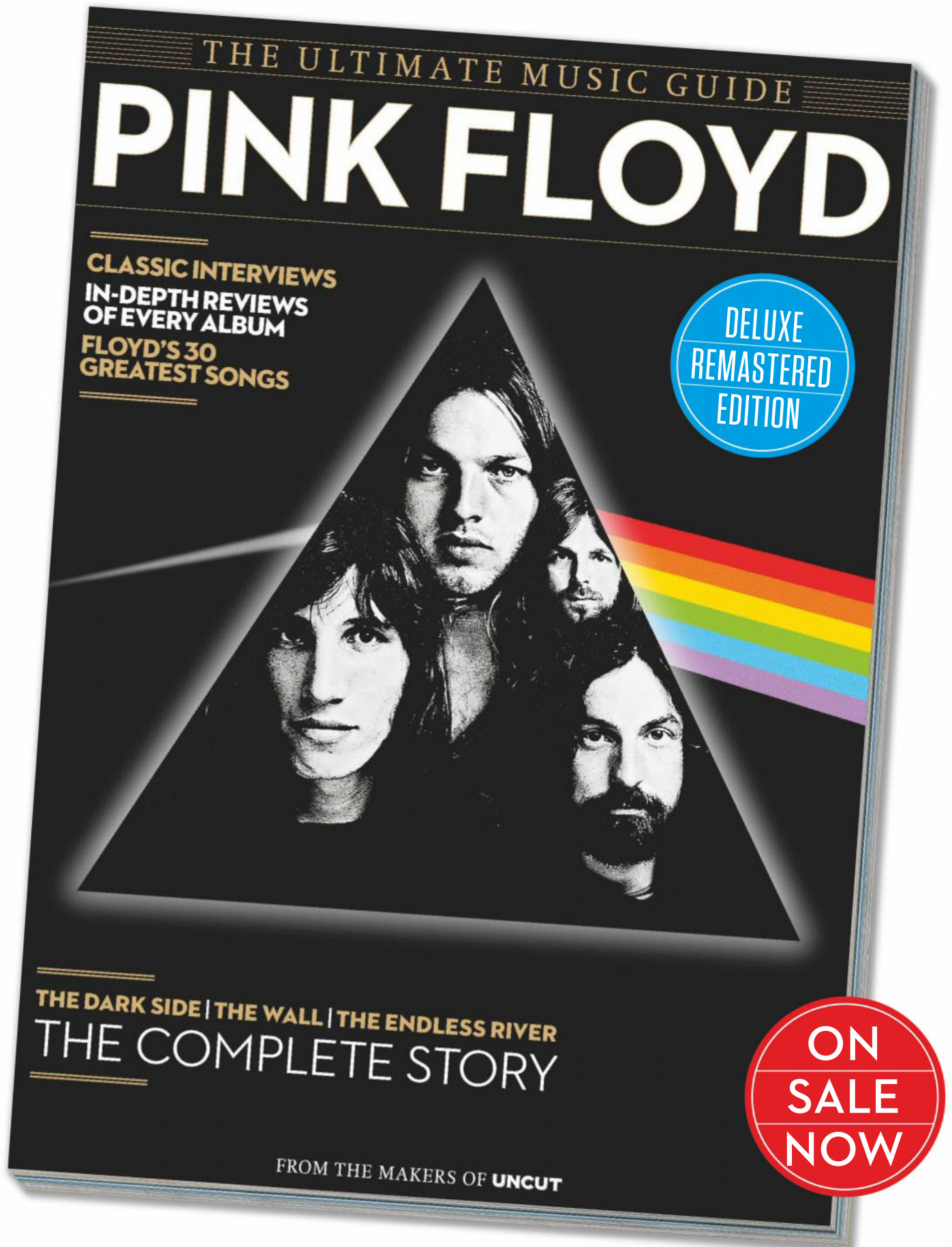
Bristling with innovation, 'Inanimate Sensation' sees Death Grips casually inventing horror-grime, and 'Centuries Of Damn' hits the previously unknown sweet spot between thundering wrath-rap and euphoric, 'Smoke On The Water'-worthy riffage. Elsewhere, the cackling, vocoder-assisted Tron-punk of 'Why A Bitch Gotta Lie' is as pulsingly frenetic as this perplexing band have ever sounded. Death Grips haven't quite chilled out with age, then, but they've judiciously introduced some balance into their remarkable world. ■ LEONIE COOPER

8

THE DETAILS

► **RELEASE DATE** Out now ► **LABEL** Harvest ► **PRODUCERS** Death Grips ► **LENGTH** 49:20
► **TRACKLISTING** ►1. I Break Mirrors With My Face In The United States ►2. Inanimate Sensation ►3. Turned Off ►4. Why A Bitch Gotta Lie ►5. Pss Pss ►6. The Powers That B ►7. Beyond Alive ►8. Centuries Of Damn ►9. On GP ►10. Death Grips 2.0 ► **BEST TRACK** Centuries Of Damn

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FILM

Affectionate biopic of the rise and fall of "the American David Bowie"

Jobriath AD

Everything Jobriath did was spectacular, including failure. Billed as "the American David Bowie", he was a piano virtuoso, born performer, and the first openly gay man to sign to an American major label. But his albums bombed, and Jobriath reinvented himself as suave cabaret crooner Cole Berlin, living out of bohemian New York haunt the Chelsea Hotel until his death of an AIDS-related illness in 1983, aged 36.

The real subject of director Kieran Turner's documentary is the human behind both Jobriath and Cole – a talented, troubled homosexual from Houston, Texas christened, unfabulously, Bruce Wayne Campbell. The young Campbell deserted the US military, passed through a psychiatric institution and starred in the LA production of hippy rock musical *Hair*. But it was his meeting with Jerry Brandt, a fast-talking New York Svengali who set him on the road to the big time, and their relationship on which this film hinges.

In the words of one of Jobriath's friends, Brandt is "a prick", and certainly he's as close as *Jobriath AD* gets to a bogeyman. Interviewed at length here, he's a garrulous dreamer-cum-bullshitter who speaks candidly of wanting to be the Colonel to Jobriath's Elvis. He bets the farm on flamboyant homosexuality being America's next big thing, right as New York's gay community start growing Village People moustaches and slumming it in leather bars.

Partly because Brandt does a lot of Jobriath's talking for him, and partly through a paucity of footage, we don't hear much from Campbell himself. It's through

interviews with Campbell's brother that we learn of his troubled upbringing: a broken home, a distant father, a glamorous mother who doted on her son but could never accept his sexuality. It's through performance that we get the clearest sense of what Campbell was really like. In the early days of the Jobriath persona, we see him prancing around a studio, exhorting a choir – which features, bizarrely, a young Richard Gere – to sing their hearts out. A line-up of talking heads including Scissor Sisters' Jake Shears, Jayne County and Joe Elliot of Def Leppard sing Jobriath's praises, but the man himself remains distant.

You do ponder whether Jobriath bombed because he wasn't actually that good. Sure, he was a virtuoso pianist, but can we really blame middle America for not appreciating a man wearing what appears to be a fishbowl on his head, singing kitsch Bowie pastiches called things like 'Space Clown'? As the film winds up, we get a more affectionate glimpse

of Brandt: the faded impresario still living the showbiz dream, who, convinced he had a true star on his hands, did everything in his power to raise him up to the heavens. ■ LOUIS PATTISON



►DIRECTOR
Kieran Turner
►RELEASE DATE
April 21



CINEMA

Rigor Mortis



You don't have to have seen 1985's *Mr Vampire* or its myriad sequels

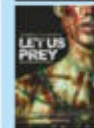
and spin-offs to enjoy *Rigor Mortis* – a very meta tribute to those films featuring one of its stars, Chin Siu-ho, playing himself – but presumably it helps. For the rest of us, it's a confusing plod through a plot filled with knowing references and a mixed bag of nasties. Ghosts, reanimated corpses, vampires – all fair game here. In a trope familiar to Hong Kong horror but jarringly odd to the uninitiated, the undead are duly dispatched by the neighbourhood vampire hunter in high-tech kung-fu sequences, with all the hovering in mid-air and Manga-like camera angles that entails. Don't expect to see a Hollywood remake of this one.

■ DAN STUBBS

3

CINEMA

Let Us Prey



Horror Flick Rule No 708: every single person in any given remote village is a secret

psychopath. Certainly Inverree, Scotland – the location of director Brian O'Malley's first feature – is riddled with them. Into a local slammer crawling with torturers, mass murderers and hit-and-runners wander one rookie cop (*Filth*'s Pollyanna McIntosh) on her first day and one surly, enigmatic inmate (Liam Cunningham who plays Davos Seaworth in *Game Of Thrones*) who can mysteriously see into everyone's dark, demented past and, even when behind bars, remotely send his fellow prisoners into psychotic frenzies. Cue a gory night on the cellblock that may be artfully shot but undoubtedly stands amongst the most ludicrous UK horror films since *Shaun Of The Dead*, with a 'twist' you see coming from the very first shot.

■ MARK BEAUMONT

4

CINEMA

Force Majeure



On their skiing holiday in the French Alps, Swedish couple Tomas

(Johannes Bah Kuhnke) and Ebba (Lisa Loven Kongsli) are eating with their children on a restaurant balcony when an avalanche appears to be sweeping towards them. After a breathtaking four-minute single shot, it dissipates; however, Ebba realises

Tomas has fled in fear. Swedish writer-director Ruben Östlund's scathing psychological drama examines how Tomas' apparent cowardice affects his relationship with Ebba for the rest of the trip, as he refuses to own up and she becomes increasingly flinty and frustrated. The chill of the film's setting heightens Östlund's precise emotional revelations as the couple tussle with snowballing anguish.

■ NICK LEVINE

8

CINEMA

Exit



Set in a stifling Taiwanese summer, *Exit* tells the story of Ling (played by Chen Shiang-chyi, who last year won Best Actress at Taiwan's Golden Horse Film Awards), a lonely 45-year-old woman who works in a clothes factory. The opening shots of Ling moving around her apartment in mysterious discomfort set the tone for a film that

prickles with unease. Ling's plight intensifies when she loses her job, removing her main source of human interaction. Visiting her ill mother-in-law in hospital, she grows close to a man in a nearby bed, their silent exchanges interrupted only by his pained screams. In his first feature film, director Chienn Hsiang's uncompromising exposure of Ling's troubles maintains tension as she struggles to find peace.

■ BEN HOMEWOOD

7

NME
GIG
OF THE WEEK

Coachella

Empire Polo Club

Indio, California

Friday, April 10 – Sunday, April 12

48





Florence, Jack White, Tame
Impala and more bring the
heat to the Californian desert

PHOTOS BY POONEH GHANA

▶ In-between sightings of Clint Eastwood, Paul McCartney, Justin Bieber and *Breaking Bad*'s Aaron Paul, it's almost surprising to find that Coachella is actually a music festival, rather than a sun-swaddled celebrity zoo. This year boasts AC/DC's return after five years, Florence + The Machine's first mega show of the year, appearances from a reformed Ride and a mesmerising Flying Lotus, as well as game-changing gigs for Tame Impala, Father John Misty and Alt-J, and Madonna full on snogging Drake during his closing slot. Eyes the world over are on this patch of green in the Californian desert for good reason. ➔

Florence gets
it all white on
the night

Reviews LIVE

She's not headlining, but **Florence + The Machine** may as well be. She certainly acts like she owns the field, dramatically slinking onstage on the final day in a white trouser suit, like 1970s Bianca Jagger meets Thin White Duke-era Bowie. A trio of new songs are aired, upcoming album 'How Big, How Blue, How Beautiful's languid title track, a bombastic 'What Kind Of Man' and 'Ship To Wreck', perhaps Welch's poppiest moment yet. Such are her powers of persuasion, she later convinces the crowd to strip off, asking them to shed an item of clothing during frantic finale 'Dog Days Are Over', leading to shirts and shoes flying across the field.

Tame Impala are also debuting material, letting a huge crowd in on forthcoming third album 'Currents'. New songs 'Let It Happen' and 'Cause I'm A Man' prove as hypnotic as 'Elephant' and 'Feels Like We Only Go Backwards', but are softer and slinkier, pulsing out into a neon-lit field that starts to resemble the inside of a lava lamp. **AC/DC** follow Kevin Parker's nu-psych overlords. The last time the Sydney veterans headlined a festival (Download 2010) they brought their own stage, complete with pyrotechnics. Here they pare things back only slightly. In front of a wall of Marshall amps, AC/DC shake Coachella, if not all night long, then for a good hour and half, with 'Hells Bells' and 'Back In Black' as entertaining as ever.

Also holding up the heritage end of the festival with a youthful vigour are **Ride**. The throbbing bass and swirling guitars of 1992's 'Leave Them All Behind' are nothing less than exultant. With frontman Mark Gardener's trilby set at a coy angle, like the



shoegaze Humphrey Bogart, he and Andy Bell play to the same frothing Anglophiles that greet Mike Kerr and Ben Thatcher of **Royal Blood**. The QOTSA stomp of 'You Can Be So Cruel' is totally at home in the desert, and the duo score extra points for being the only act to include taxidermy in their stage show, with a lone stuffed crow sitting sinisterly atop their amps.

The sorrow-bringing bird is probably the last thing Princess Of Pain **Lykke Li** needs, though, as she delivers a harrowing set including 'Gunshot' and her now-standard cover of Drake's 'Hold On, We're Going Home'. The bleakness continues with **Interpol's** funereal guitar jams, but thankfully **Flying Lotus**

THE QOTSA STOMP OF ROYAL BLOOD IS TOTALLY AT HOME IN THE DESERT

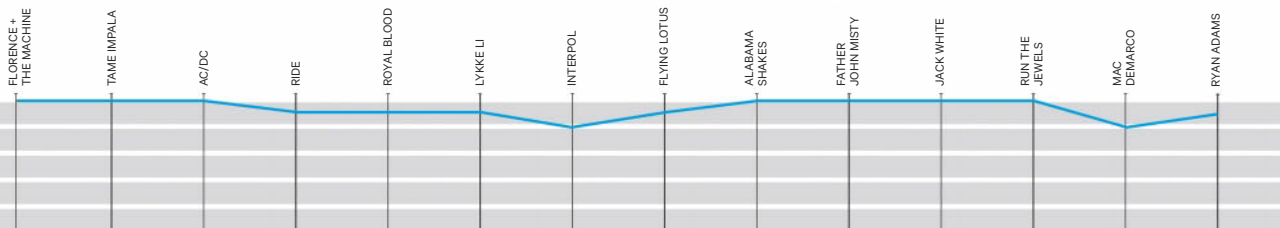
Lotus pulls the punters out of their misery with a beastly audio-visual barrage of quaking soundscapes and a trippy 3D stage show that sees him boshing out beats from inside a cube.

Against Friday's beautiful sunset, Brittany Howard of **Alabama Shakes** showcases the ballsiest vocal of the weekend. Her purging catharsis brings to mind Otis Redding's most impassioned performances, and sweat rolls down her face during 'Heartbreaker'. Most characterful turn has to go to **Father John Misty**, though, thanks to the moment the former Fleet Foxes drummer plucks an unwitting woman from the crowd, has fetish models deliver her some balloons and then



BAND LIST

How good?



(Clockwise from left) Royal Blood, Jack White, Run The Jewels, Mac DeMarco



offers her a giant teddy bear while crooning Leonard Cohen's 'I'm Your Man'. Less flirtatious is **Jack White**, who repeatedly yells, "Music is sacred," and insists the crowd put their phones away while barrelling through hits including 'Hotel Yorba' and 'That Black Bat Licorice'. His fierce intensity is matched by **Run The Jewels**. Killer Mike and El-P roll out every special guest they can muster during their relentless rap throwdown, from a close-cropped Zack de la Rocha on a blistering 'Close Your Eyes (And Count To Fuck)' to a drum-stick swinging Travis Barker on the EDM-leaning 'All Due Respect'.

Mac DeMarco's bedroom tropicalia is somewhat softer on the senses, with 'I'm A Man', 'Blue Boy' and 'Let Her Go' providing a chilled respite from the baking heat and thudding beats emanating from the mammoth EDM tent across the site. **Ryan Adams**' stoner jangle offers a similar reprieve. An affecting 'Gimme Something Good' is followed by a string of heartbreakers, 'Oh My Sweet Carolina' and 'When The Stars Go Blue' included. "Yay, sad music in the desert," deadpans Adams. From miserable to euphoric, this year's Coachella is an emotional rollercoaster, and all the more spectacular for it. ■ LEONIE COOPER

9

MORE GIGS

Demob Happy Bar Bloc, Glasgow

Wednesday, April 1

"We're about to go on and we'd really love it if you watched," Demob Happy drummer Thomas Armstrong pleads with a corner of Bar Bloc who look like they only came out for a quiet drink. Most don't take him up on the offer, but that's their loss: on 'Succubus', the wild-haired quartet sound like QOTSA if they'd cut their teeth playing Brighton house parties instead of Palm Desert generator ones, with a soupçon of Fecal Matter, Kurt Cobain's pre-Nirvana endeavour, thrown in on 'Young and Numb'. There's even a cover of Technohead's 1995 happy hardcore 'classic' 'I Wanna Be A Hippie'. If you give this lot a miss in order to sit and stare into your pint, more fool you.

■ BARRY NICOLSON

8

Jessica Pratt Bleach, Brighton

Thursday, April 9

"We're at the end of a very long tour," apologises Jessica Pratt, seating herself onstage to pick out the soft folk of 'Wrong Hand' on her acoustic guitar. The room falls respectfully silent, but even so it's a strain to catch the San Francisco songwriter's faraway voice. Accompanied by guitarist Cyrus Gengras, the West Coast haze of 'Games That I Play' is like listening to Stevie Nicks tapes through a bad head cold, but the audience are spellbound. Half a dozen songs drift by before Gengras slips away, leaving Pratt to play hazy finale 'I've Got A Feeling' alone. A sleepy encore follows, then she's gone, leaving a sense that we dreamed the whole thing.

■ STUART HUGGETT

7

Marching Church



Birthdays, London
Thursday April 9

Iceage man swaps punk for soul as his solo project makes its UK debut

As reinventions go, it has the whiff of hubris. Elias Bender Rönnefelt, vocalist of Danish punk hooligans Iceage, is back – and now he's a soul singer. New album 'The World Is Not Enough' found Rönnefelt expanding his long-running Marching Church solo project into a full band complete with cello and saxophone, and it's with long, warm peals of brass that their first ever UK show starts, Rönnefelt swaying by the microphone, hair tumbling over his face.

If you're familiar with Iceage, you'll know that pitch-perfect crooning isn't really Rönnefelt's style. But what he lacks in sweet soul falsetto he more than makes up for in red-blooded passion, pouring himself generously into the megalomaniacal fantasies of 'King Of Song' and 'Hungry For Love', a masterclass in libidinous testifying that Grinderman, should they ever reunite, might take a decent swing at. The band – featuring members of fellow Copenhagen groups Lower and Hand Of Dust – strut and swing where Iceage sprawl and squall,

although the gloomy dissonance of Iceage isn't erased entirely, evinced by the dark Swans churn of opener 'Living In Doubt'.

There is the occasional sense this is a project still finding its feet, the improvisatory genesis of these songs showing up in the odd bit of loose stitching. This is new territory for Rönnefelt, too: certainly with Iceage he's seldom had to shush a crowd, as he does before a cover of soul standard 'The Dark End Of The Street'. But it feels like the slow blossoming of a talent that, to date, we might have underestimated. ■ LOUIS PATTISON

SETLIST

- Intro
- Calling Out A Name
- New Song 1
- Every Child
- King Of Song
- Hungry For Love
- New Song 2
- Your Father's Eyes
- Dark End Of The Street
- Up A Hill

8

Drenge

Rescue Rooms, Nottingham

Friday, April 10

The Derbyshire band's
first tour as a trio gets off
to an explosive start

Drenge are such unlikely
heroes. All those sullen
interviews and rain-sodden

press shots. Their grisly,
self-titled debut, stuffed
with *Sightseers* meets
League Of Gentlemen
lyrics. That dreary
name. Yet, with
new album 'Undertow'
sailing comfortably
into the Top 20, the
Loveless brothers'
not just down-to-
earth, but six-feet-
under outlook is
resonating with a
fast-growing audience.

With new bassist
Rob Graham on board,
their first full tour as
a trio kicks off on a high
with tonight's sold-out
all-ages show and the
Rescue Rooms
is awash with excitable
under-18s. The party
atmosphere is partly
thanks to Manchester's
Pins, who finish
their support slot
with a cheery romp
through Cyndi Lauper's
classic version of 'Girls
Just Want To Have Fun'.

When Drenge take to the stage, it takes
just a few seconds of opener 'Running Wild'
– the moment that Rory's beat kicks in under

THE VIEW FROM THE CROWD



Craig Gilbert, 19,
Norwich

"I saw them at
Norwich Arts

Centre a few years ago, but
they sounded a lot better
tonight – they were superb."



George Phillips, 19,
Derby

"I've liked them for
a couple of years

and the new album's brilliant.
My favourite's 'Let's Pretend'."



Niamh Wright, 17,
Leicester

"It was one of the
best gigs I've seen
– mental but in a good way."



Brodie Payter, 17
Leicester

"This was my first
Drenge gig, but I've
been into them for a while –
they were cool. I'll write the
review for you if you want?"

Eoin's guitar clang – for the room to
erupt. "Repopulate Sherwood Forest",
Eoin hollers as the bodies of Robin
Hood Town swirl around, bouncing
together like popcorn in a pan. Someone
loses a shoe, which gets hurled back
and forth over the crowd for the rest
of the show.

It's a dream start, and despite their
insularity (not a single word is uttered
to the crowd all evening), Drenge know
it. The unprecedented success of Royal
Blood last year might well have rung
alarm bells for the duo, preparing to
return to a wider public who, with no
interest in who came first, were now in

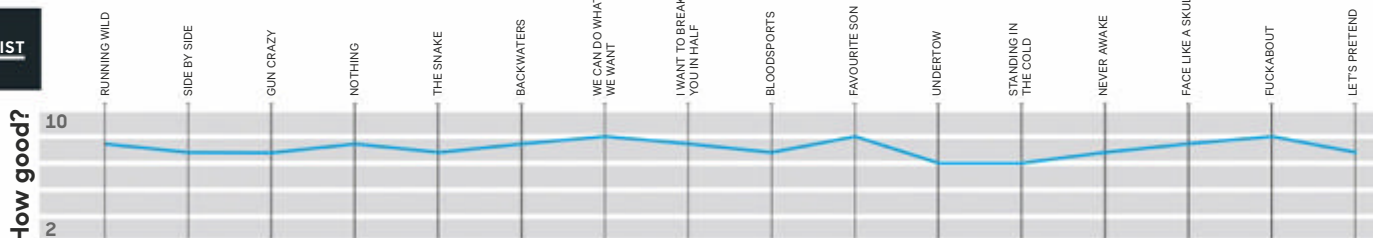
danger of pegging them as imitators. If so,
their employment of Graham (former guitarist
with Sheffield's Wet Nuns) is the best thing
they could have done. His presence onstage

BODIES SWIRL AROUND, BOUNCING TOGETHER LIKE POPCORN IN A PAN

tonight, feet planted firmly apart as he adds
new depth to every song, beefs up the band's
already huge sound.

Rory smacks his sticks together and Drenge
pile straight on into the darkening nightmare
of 'Side By Side', blood-red lights flashing
across the stage. 'Gun Crazy' sees the tumbling
crowd stabbing fingers in the air to its
rock'n'roll riffs, then erupting into a roar at the
first notes of a grinding 'Nothing'. Despite the
hormonal surge in the pit, Drenge preside over
a notably aggro-free audience. There are only
half-hearted efforts to crowdsurf, no-one gets
pulled to the ground and there is only one

SETLIST





Eoin Loveless
onstage in
Nottingham

MORE GIGS

Black Grape Old Granada Studios, Manchester

Friday, April 10

You'd have thought only Joey Essex was less likely to be standing for election in 2015 than Bez. But standing he is, and fittingly, this fundraising reunion of his post-Happy Mondays band – which sees frontman Shaun Ryder reconciled with rapper Paul 'Kermit' Leveridge – takes place in the Old Granada Studios where Tony Wilson used to work, and bucket-hatted Haç-heads are out in force. Opening with the bolshy 'In The Name Of The Father', Black Grape perform a sober, tourniquet-tight fusion of rap, funk and indie-shuffle. When Bez emerges for one song – shedding his jacket and tie to dance to the goofy groove of 'Kelly's Heroes' – the vibes go through the roof. An unexpected triumph.

■ GARY RYAN

8

Ekkah Notting Hill Arts Club, London

Thursday, April 2

The bank holiday weekend is upon us, and Ekkah are out to party. With shiny foil palm trees hanging either side of the stage, Rebecca Wilson and Rebekah Pennington join their three-piece backing band in glittery outfits made for dancing and flood this dingy basement with slick R&B-flecked pop that hits like aural serotonin. Opener '7am', an ode to staying up all night, sets the mood with shining hooks. 'Last Chance To Dance' is slinky and sultry, but closer 'Home Alone' is best of all, mixing 'Call Me'-era Blondie with Blood Orange. If they carry on like this, Ekkah can ditch the day jobs.

■ RHIAN DALY

8

Everything Everything



Academy 2, Manchester Friday, April 10

The eccentric quartet showcase their upcoming third album in front of an excitable home crowd

A year and a half on from Everything Everything's last UK tour, frontman Jonathan Higgs strides onstage in Manchester like an emperor reclaiming his throne. The quartet have spent three nights on the road, previewing third album 'Get To Heaven', which is due in June. Tonight, a short walk from Manchester Central Library where much of the record was made, they dive into an eclectic new composition. 'To The

Blade' starts gently, with hushed synths and delicate vocals interrupted by stabs of guitar and a bass groove. By the end, guitarist Alex Robertshaw is shredding like Matt Bellamy.

Drums snap and Higgs whistles through the upcoming record's afrobeat title track, before tearing into fractious 2010 single 'Schoolin'. While their older material could be overly complex, the new tracks show they can rein it in. On 'Regret', Robertshaw and bassist Jeremy Pritchard chant its title over a basic beat, and 'Spring/Sun/Winter/Dread' breezes over tropical grooves, softening Higgs' frantic tone.

Not that EE's experimental fury has faded. 'The Wheel' is littered with obtuse piano clunks and 'Kid A' abstractions, and on 'Fortune 500' Higgs snaps over a machine-gun beat, "I am compelled to take you by the throat!" 'No Reptiles' is the prettiest new song; a close cousin of 'Arc' track 'Duet', it features the singer's weirdest line yet: "It's alright to feel like a fat child in a pushchair/Old enough to run".

To-ing and fro-ing between old and new songs makes building momentum difficult, but patience is eventually rewarded when housey recent single 'Distant Past' turns the front rows into a rave and 'Photoshop Handsome' pounds its party beat. Setlists with so many unknown songs rarely make for classic gigs, but wait 'til the world's heard 'Get To Heaven'. By then, Everything Everything should be ready to conquer it. ■ ROBERT COOKE

SETLIST

- ▶ To The Blade
- ▶ Kemosabe
- ▶ Get To Heaven
- ▶ Schoolin'
- ▶ Regret
- ▶ Don't Try
- ▶ The Wheel
- ▶ Radiant
- ▶ Spring/Sun/Winter/Dread
- ▶ MY KZ, UR BF
- ▶ Fortune 500
- ▶ Leave The Engine Room
- ▶ Distant Past
- ▶ Photoshop Handsome
- ▶ No Reptiles
- ▶ Cough Cough

stage-diver all evening. It helps that Drengé are refreshingly anti-macho. The objects of desire and dread in Eoin's lyrics are more often male than female, and when he enunciates the S on the line "I'm the sssnake" ('The Snake') he's channelling Jim Morrison but with none of The Doors' singer's phallic lasciviousness.

A rapidly delivered 'We Can Do What We Want' is a pop-punk anthem, while the rockabilly rumble of 'I Want To Break You In Half' sees water hurled over the moshers as Eoin's shrill guitar rings out. 'Bloodsports' cools things down a little and Drengé never quite scale the heights of the first half again, churning through post-punk instrumental 'Undertow' before the crowd sway along to the calm after the storm of 'Standing In The Cold'.

Things pick up with older favourites 'Face Like A Skull' and 'Fuckabout' before Drengé exit after an extended 'Let's Pretend', having proved that their uncompromisingly heavy rock is some of the most fun and accessible being made in the UK at the moment. Still, they say nothing as they go, Eoin leaving his guitar buzzing against his amp while Rob hurls his bass to the floor. Heading offstage from behind his kit, Rory pauses for a moment, a smile crosses his face and he waves goodbye. Sulkiness be damned, he's enjoyed it really. ■ STUART HUGGETT

8

7

academy events present

SWERVEDRIVER

i wasn't born to lose you

tour : may 2015

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wed 13	the haunt	brighton	thu 21	fibbers	york
thu 14	clwb ifor bach	cardiff	fri 22	O2 academy2	oxford
fri 15	O2 academy2	birmingham	sun 24	thekla	bristol
sat 16	the ruby lounge	manchester	mon 25	the bodega	
mon 18	corporation	sheffield		social club	nottingham
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	wah wah hut	glasgow	wed 27	scala	london

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April 26, 1975

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**FLOYD SAY
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KNEBWORTH****Call Francis
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PH. JOE STEVENS

**A Mother
Goes
A-courting**

SEE PAGE 57

STEEL TOGETHER

Tired of their studio in Encino, California, Steely Dan tell NME's Richard Cromelin of plans to relocate to New York. "It's about 10 or 15 years behind," says singer Donald Fagen. "Our heart is still on Second Avenue and that's what we like to write about." The band discuss their ascent from a time when Fagen thought "most people don't want to hear a Jew sing" to success with album 'Pretzel Logic', and thoughts on losing two original members: "If you think of it more as a concept than a group of musicians, there's no way it'll break up."

WHICH ONE'S PINK?

With a possible reunion on the cards, NME's Mick Farren looks back at the career of "hippies' house band" the Pink Fairies, of which he was once a member. Farren traces their rise from penniless street-party act followed by "degenerates, mandy freaks and motorcycle hoodlums" to major-league hopefuls. But the departure of frontman Twink, drug issues, line-up changes and the hasty release of third album 'Kings Of Oblivion' thwarted their potential and the band split.

REVIEWED THIS WEEK**Nilsson - 'Duit On Mon Dei'**

"Rock'n'roll is supposed to be fun but Nilsson

can't afford so many jokes on himself. He was only ever good if you liked the commercial bathos of ballads like 'Without You'." ■ ANGIE ERRIGO

ALSO IN THIS ISSUE

► Bob Dylan refuses to play two proposed Wembley Stadium shows as he simply doesn't want to come to England.

► An Australian MP accuses Eric Clapton of "swindling" the audience of a show as he was so drunk he played "only five minutes of listenable music".

► John Lennon's cover of 'Stand By Me' is declared Single Of The Week by Charles Shaar Murray, who likens it to Frankenstein's monster.

Frank's wild years

Frank Zappa swerves questions about his ongoing court case to diss Richard Nixon and discuss groupies

Embroiled in a court case in which he's suing the Royal Albert Hall for cancelling a Philharmonic performance of the soundtrack to his 1971 *200 Motels* movie because the venue found parts of the show "obscene and objectionable", Frank Zappa finds himself defending the lyrics to a song called 'Penis Dimension' and explaining what a groupie is to a judge. "I can't talk about the trial," he tells NME's Mick Farren in the Dorchester hotel later that day. "I don't trust anybody."

Instead, Zappa discusses a song he's written about Richard Nixon - "It's called 'Dickie's Such An Ass-hole'" - and reveals that he has a project

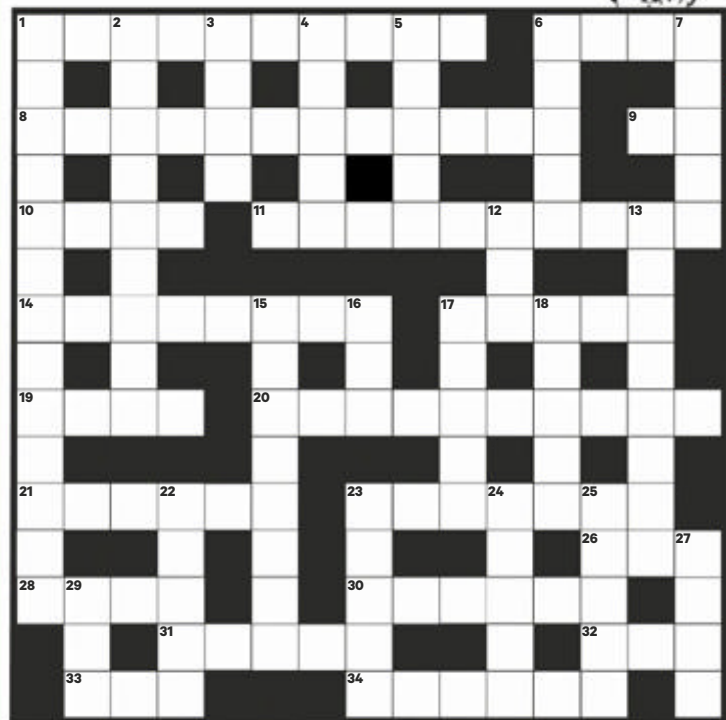
in the works titled *The Groupie Papers*, compiling the diaries of famed groupies Cynthia Plastercaster and Pamela Des Barres. "Cynthia's diaries are quite incredible," he says. "She makes strange clinical notes about who she's balled and if she casted them. There's even notes on how she goes about locating rock stars. They would be great for Sherlock Holmes."



CROSSWORD

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CLUES ACROSS

1+34A Gallows' music is in ruins (10-6)
6 Scotsmen who are 'Cheeky For A Reason' (4)
8 The Prodigy untamed and on the edge (4-8)
9 In short, the writing was on the wall for Eric Clapton with album '___ Was Here' (1-1)
10+13D My Bloody Valentine album has no substance at all (4-8)
11 No, any fee I'd arranged went to The Chiffons for this song (3-4-3)
14 (See 5 down)
17 Paul Weller's '-----' 'Mysteries' will have to wait until autumn to be cleared up (5)
19 (See 2 down)
20 (See 1 down)
21 Elvis Presley was the American guy (1-1-4)
23 (See 1 down)
26 "The morning sun when it's in your face really shows your ___", from Rod Stewart's 'Maggie May' (3)
28 With which Ash went green (4)

30 (See 3 down)

32+31A Unkle distressed at having an American location (2-1-5)

33 Don ____, no longer being the name of a US musician and producer? (3)

34 (See 1 across)

CLUES DOWN

1+23A+20A "The distant echo of faraway voices boarding faraway trains", 1978 (4-2-3-4-7-2-8)

2+19A Starsailor find making music relatively difficult (7-2-4)

3+30A "Take a look at the lawman beating up the wrong guy", 1971 (4-2-4)

4 Turn north with Everything But The Girl (5)

5+14A Royal Blood release that got them into debt? (3-2-3-5)

6 Wigan people who started off 'All In The Mind' (5)

7 Our tears on hearing The Script (2-3)

12 Producer who has worked with XTC and

Frank Zappa is named in many editions (3)

13 (See 10 across)

15 "It's an exploration, she's made of outer space", 2014 (8)

16 Pixies have had a couple of these recently (3)

17 Daily arrangements made by Ms Lunch of Teenage Jesus And The Jerks (5)

18 David Gray has evidence that he wasn't responsible for this song (5)

22 A bottomless pit of suggestions to complete Slayer album 'Seasons In The ___' (5)

23 (See 29 down)

24 "I'm the underdog, live my life on a lullaby/Keep myself riding on this ___", Kasabian (5)

25 They were last heard of in August 2009 (5)

27 Direction of vehicle with The Lemonheads (4)

29+23D "Hey, I put some ___ on, and suddenly everything is right", 2007 (3-5)

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, May 5, 2015, to: Crossword, NME, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

APRIL 11 ANSWERS

ACROSS 1 Lonesome Street, 9 Detroit, 10 I'm A Girl, 11+14D Epic Myth, 12+25D All Is Dream, 13 Hook, 16+5D Peggy Suicide, 17 Adele, 20 Love Her, 27 No Regrets, 29 Unkle, 30+18A White Sky, 31 Soak, 36+34A Room To Roam, 37 Donna
DOWN 1 Led Zeppelin, 2 Nothing, 3 So Oh, 4 Matilda, 6+23A Read My Mind, 7 Editors, 8 Silk, 15 Sexy, 19+33D Kan Kan, 21 Vertigo, 22 Reels, 24 Minerva, 26 Asia, 28+38A Great DJ, 30 WOR, 32 Old, 35 And

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BOOK

One Chord Wonders: Power And Meaning In Punk Rock



This book, first out in 1985, was one of the earliest to provide an in-depth study of

British punk rock's glory years. The Adverts' TV Smith provides the foreword in this new edition.

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BOXSET

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NEXT WEEK

"They're all crooks and liars trying to keep their jobs. I wouldn't vote for any of them"

THE PRODIGY

THEIR MANIFESTO

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NME

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